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By Peter Kaminsky

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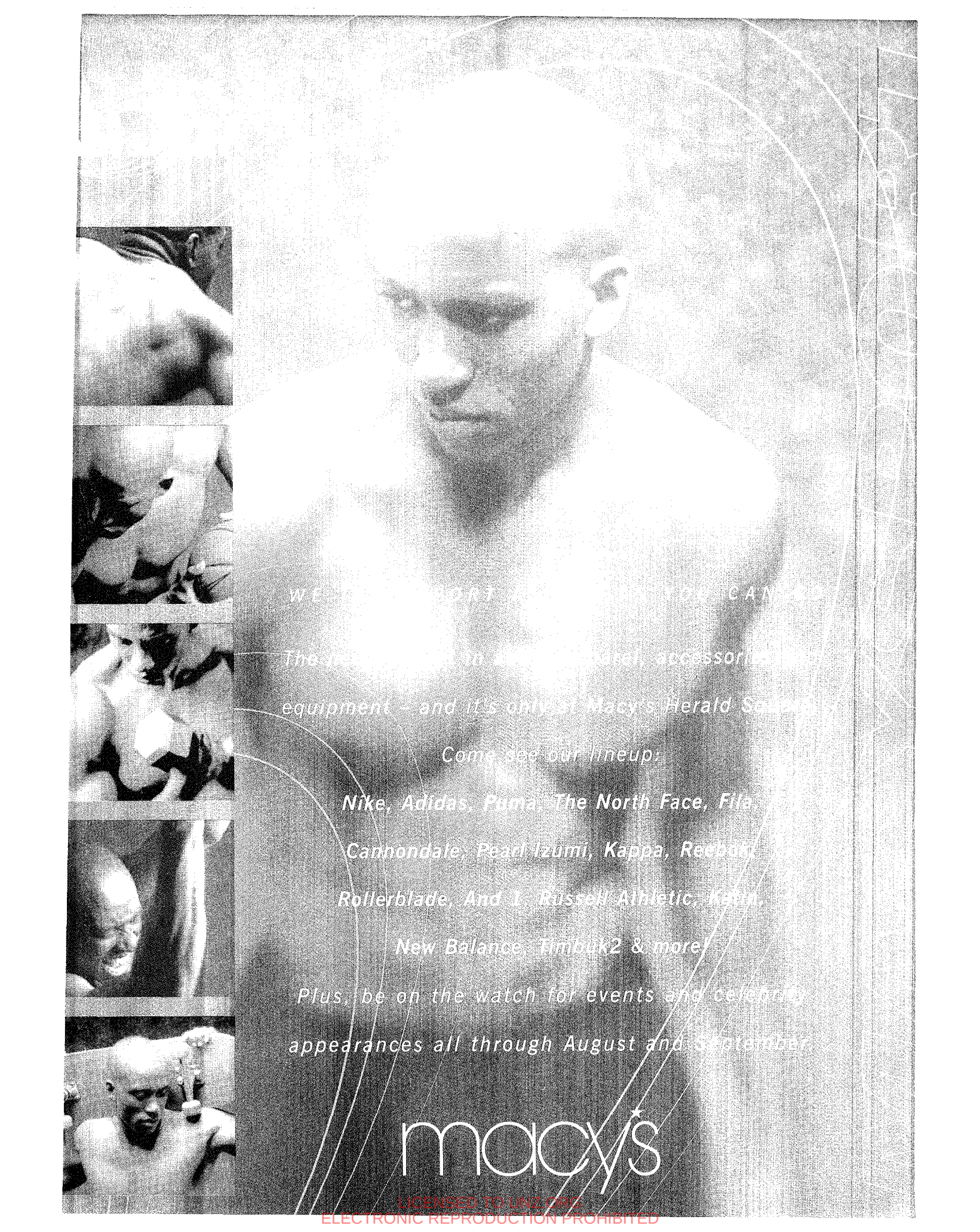


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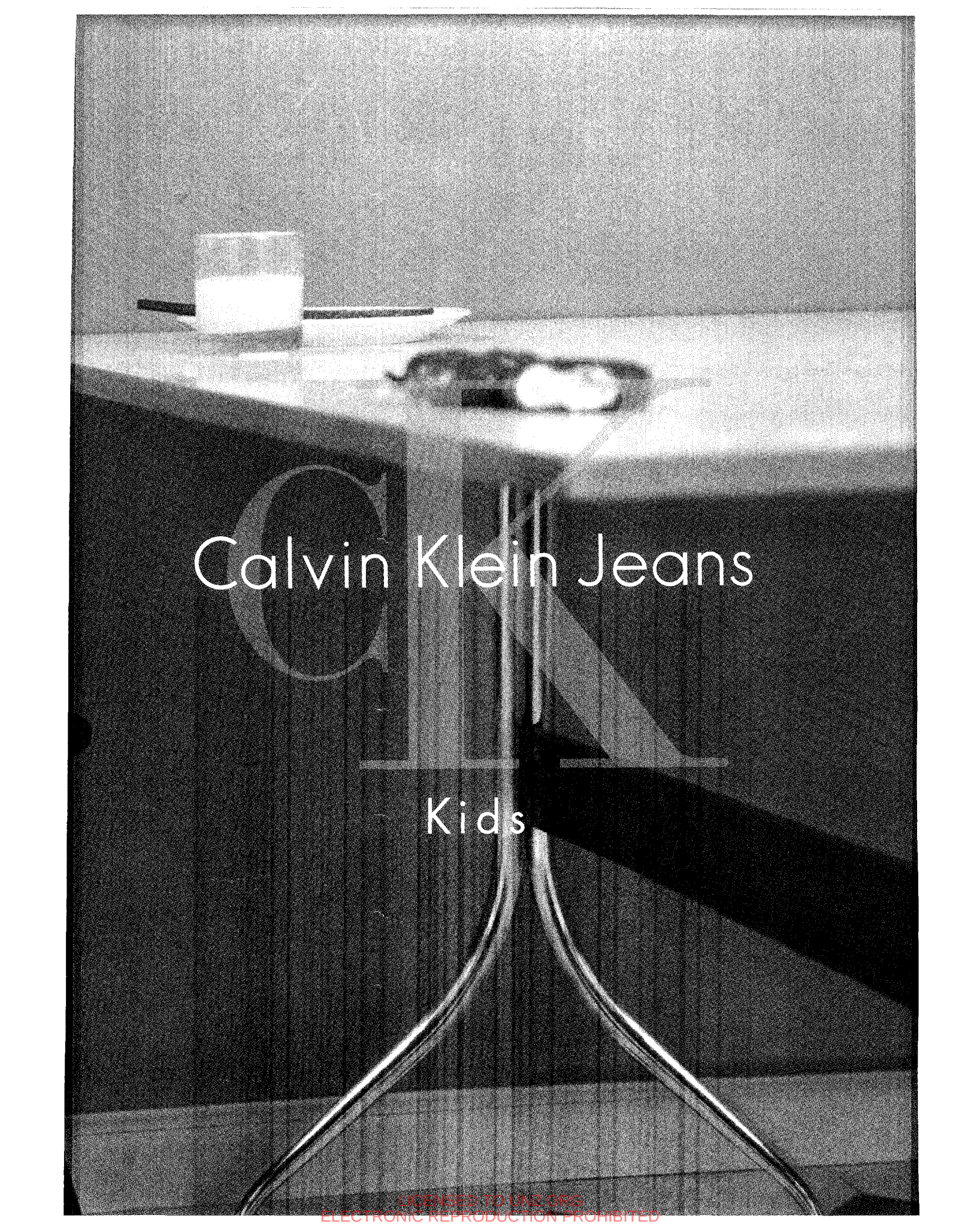
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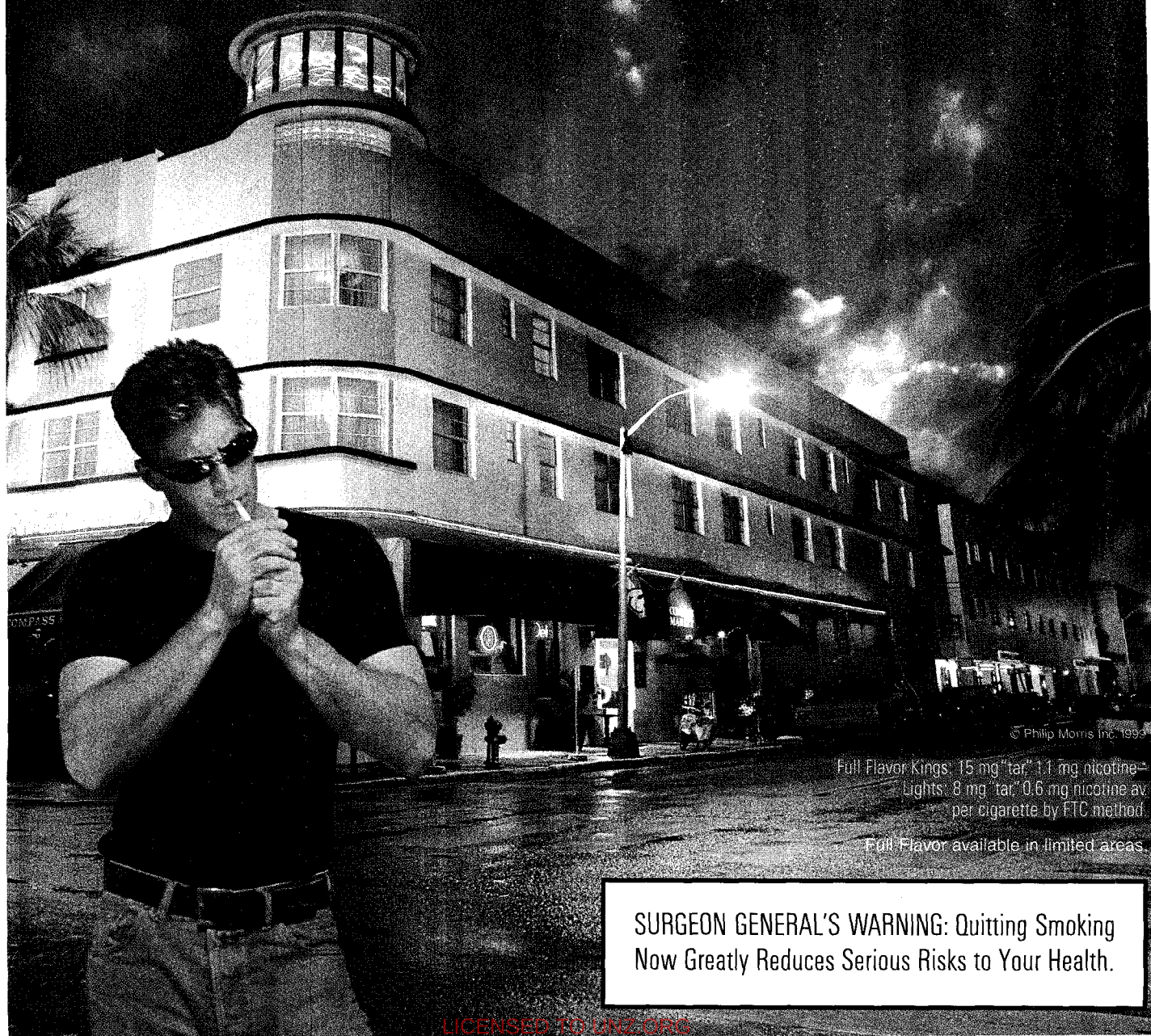


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Contents Aug. 16, 1999

"I buy pigs from one farm in Vermont, lambs from another. A guy in Jersey grows garlic for me (I just bought 400 heads). If you want the best, you have to deal with farmers, period."

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By Peter Kaminsky

With the cost of a meal cooked by Jean-Georges or Christian or Daniel in the stratosphere, the demand for superior ingredients has never been higher. A new generation of local farmers is cultivating heirloom vegetables, indigenous herbs, and milk-fed baby lambs and chickens for uncompromising New York chefs happy to pay whatever it costs for that four-star "explosion of taste."

30 Can't They All Just Get Along?

By Michael Tomasky

Very few people doubt that the Republicans' best weapon against Hillary Clinton is Rudolph Giuliani. But before he can take on HRC, Rudy has to run a gauntlet of GOP enemies that begins at the top with George Pataki, while Conservative Party chairman Mike Long may be hatching mischief of his own.

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For nine years, gay-rights attorney Evan Wolfson has argued that the expression "gay Boy Scout" isn't an oxymoron and that banning homosexuals is unconstitutional. New Jersey's highest court finally agreed. But the right to say "I do" still eludes him—and divides even his allies.

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By Sally Singer

To Capri or not to Capri? Has everyone on the planet managed to get their hands on your jeans jacket? Such are the back-to-school sartorial dilemmas of the New York City teenager, that uncannily fashion-forward being whose personal dress code requires, above all, not looking like everybody else.



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Photographs: clockwise from left: John Kermick; Joshua McHugh; Donald Christie.

Orkida Siswath, senior at Norman Thomas High School, wears cashmere "skull" sweater by Fake London, \$675 at Barneys New York and IF Boutique (94 Grand Street). Jeans by Guess?, \$58 at Guess?. Comfort stretch boot by DKNY, \$165 at Saks Fifth Avenue and Atrium NYC (644 Broadway, at Bleecker Street). Jessica Cavagnero, senior at Stuyvesant High School, wears sleeveless wool plaid shell by Alberta Ferretti, \$530 at Saks Fifth Avenue. Long-sleeve shirt by Banana Republic, \$24 at all Banana Republic NY stores. Denim bungee-cord pants by A|X Armani Exchange, \$88 at A|X Armani Exchange. "Air Terra Wild" sneakers by Nike, \$75 at Niketown (6 East 57th Street).

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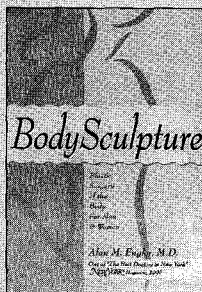
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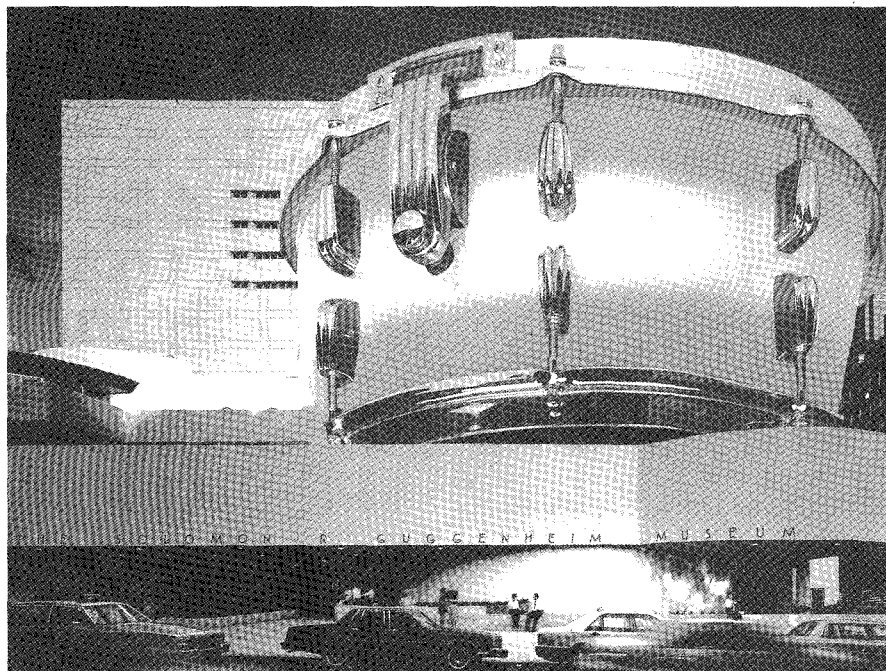
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Victim or Predator?

Will Frank Penna ever escape his past? Should he be allowed to?

Bill Bradley and the boatbuilding industry; no 'Glamour' in BBQ?

THANKS FOR GIVING CHRIS NUTTALL-Smith space to remind readers that Tier 3 child molesters are at great risk since the ill-conceived Megan's Law took effect ["The Quiet Man," July 19]. Would that I had the means to help Frank Penna test his right to privacy from New Jersey to the Supreme Court, as guaranteed in our Bill of Rights.

Name Withheld
CHICAGO, ILLINOIS

SO FRANK PENNA HAS A TOUGH LIFE THESE days? Too bad. Megan's Law is not too

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, or sent via e-mail to NYLetters@primediamags.com. Please include a daytime phone number.

onerous. Child molesters are recidivists. One study found that each offender averages 23 child victims. Another study of 453 pedophiles, funded by the National Institute of Mental Health, reported that each pedophile molests an average of 52 girls or 150 boys. Government can do more than simply make communities aware of sexual predators in our midst. We should be seeking ways of keeping them away from society.

James S. Oddo
Council Member, Fiftieth District
STATEN ISLAND

NUTTALL-SMITH'S ARTICLE SUGGESTS THAT Frank Penna's "victimization" by Megan's Law should tug at our heartstrings. My heart's with the young girls he raped. Penna complains, "My debt to society was paid. Now it's like it will never, never be paid. This will follow me

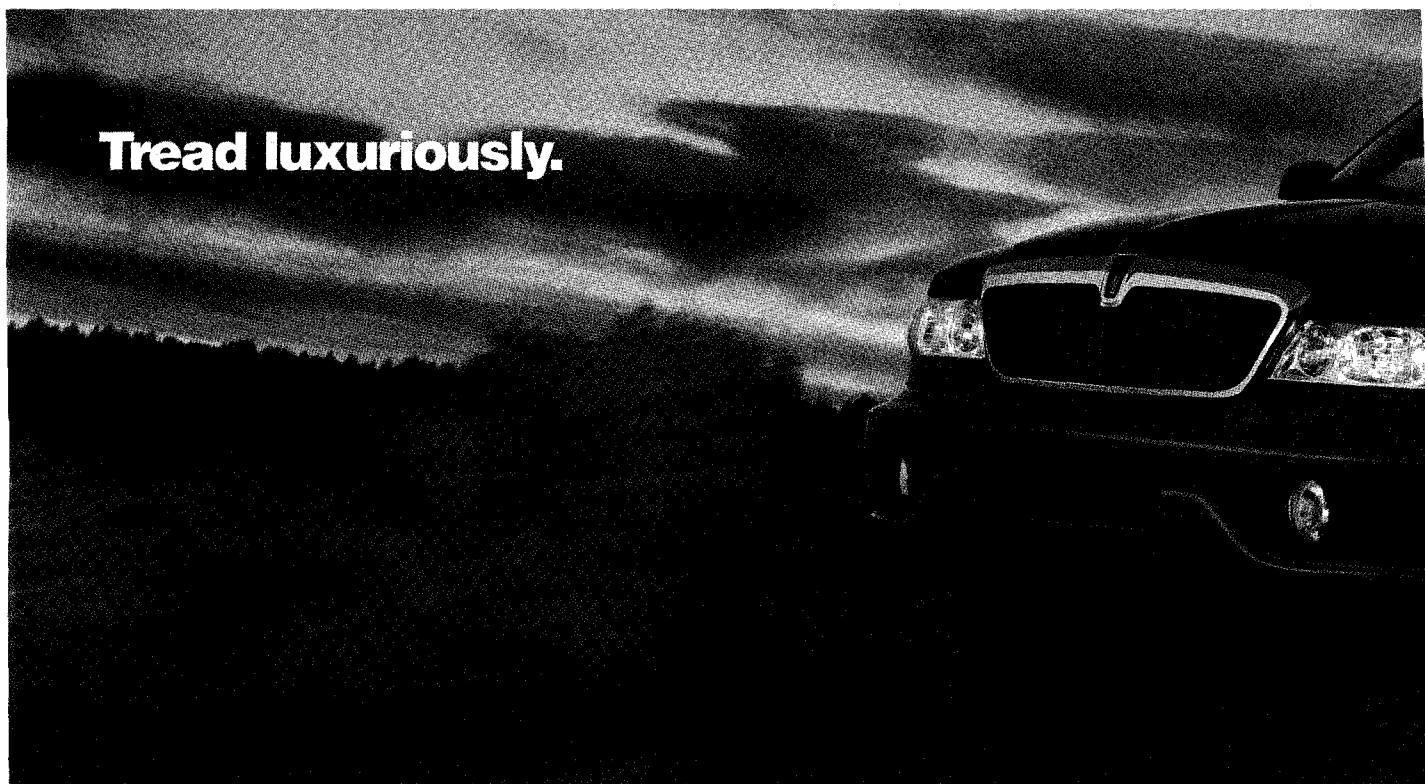
for the rest of my life." As the sister of someone who was raped at age 10, I can assure Mr. Penna that his debt can never be repaid.

Name Withheld
BROOKLYN

YOUR IMPLICATION THAT PENNA HAS SUCCESSFULLY paid his debt to society because he has done volunteer work, and that he is now harmless because he is always "buying too much herbal tea," is ridiculous and inconsequential. As Megan's Law states, a community should be thoroughly notified that a sex offender is living in its midst, even if the offender and those close to him feel he is no longer a threat, since the safety of innocent children is infinitely more important than a sex offender's dignity.

Jessica Stephen
MILFORD, CONNECTICUT

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THE ARTICLE ABOUT FRANK PENNA BROKE my heart. Here is a man who has paid his debt to society, managed to help other inmates in his situation, and contributes more to his community than 95 percent of the population. He should be commended for being such a good citizen and turning his life around instead of being shot at by ignorant morons. He can come live in my neighborhood anytime.

Jackie R.
QUEENS

Beach Bum

BILL BRADLEY ["CRASHING THE PARTY," BY Meryl Gordon, July 12] is best known for his beach walks across Jersey shore towns. I live at the beach, but unfortunately, I always missed his walks because I was working. It used to amaze me how people on the beaches would tell him how great he was, until I realized it's pretty hard to complain about anything when you are sitting on a blanket. Too bad Bradley never bothered to scope out the yacht-building industry in New Jersey when the luxury tax of 1991 drove thousands of skilled hourly workers to the unemployment lines. Neither Senator Bradley nor Jim Florio, the gov-

ernor at that time, was even aware of New Jersey's boatbuilding industry, which began in Colonial times and is known for manufacturing some of the best million-dollar-plus yachts in the world. Not a peep came from either one of these Jersey boys about this crisis that affected so many. I guess it was always more important for Senator Bradley to shake the sweaty hands of the idle rich at the beach. I wonder if he ever bought a beach badge on any of those walks.

Peter Frederiksen
MANASQUAN, N.J.

Hired Gun

IN THE "GOTHAM" SECTION OF JULY 26 ["Return Fire," by Bob Kolker], you mention that I, with attorney Elisa Barnes, have instituted a new lawsuit against the handgun industry, without making it clear that it is the firm of Weitz & Luxenberg that is the attorney of record on this historic action. More important, the firm has undertaken the representation of the NAACP pro bono. Ms. Barnes approached our firm about a year ago, asking the partners to consider lending assistance at trial in *Hamilton v. Accu-Tek*, the Brooklyn case that resulted in a verdict earlier this year. Without

the full support and assistance of the New York City law firm, the results could well have been different.

Denise M. Dunleavy
Weitz & Luxenberg, P.C.
MANHATTAN

A Beef With Condé Nast

TO THE "HORRIFIED" GLAMOUR WRITER ["Gotham: Food Fight," by Sarah Bernard, July 26] who, in referring to Condé Nast's new location in Times Square, wonders, "It's right next to a Dallas BBQ . . . I don't know how people will survive," my answer is that for a majority of the working people in the area—including those at Condé Nast who are not on expense accounts and will not have limousines sent for them, as suggested by GQ editor Art Cooper—Dallas BBQ is a wonderful choice for lunch or dinner. The menu is pure American barbecue. The fashion and fitness editors at Condé Nast can choose from cold poached salmon and Cobb, Caesar, and other tasty salads as lighter alternatives. We welcome our new neighbors to enjoy Dallas BBQ. If they insist, we'll even send a cab.

Greg Wetson
Co-owner, Dallas BBQ
MANHATTAN



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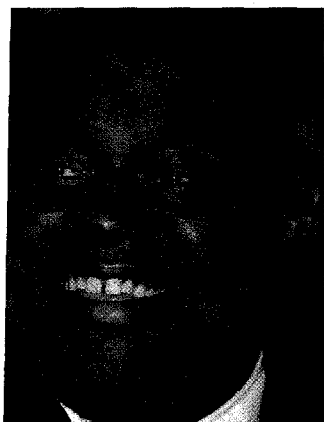
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Steven Stoute:
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STEVEN STOUTE'S TALL STORIES

Does Puff Daddy's punching bag have a tendency to puff up the truth? Interscope record exec **Steven Stoute** gained fame after claiming that **Sean "Puffy" Combs** broke his jaw and arm in an April assault, although it was later reported that his injuries had been exaggerated. In a recent New York Post interview,

WOOL PULLED OVER SOCIALITES' EYES

The last thing you expect when you shop at a charity bazaar is to get subpoenaed years later. But that's just what's happened to **Nan Kempner**, **Karen LeFrak**, and the other socialites behind the Dream Team, a group that grants wishes to hospital patients. Their 1994 Christmas sale at the Mayfair Hotel featured shahtoosh shawls, woven from the fine wool of a nearly extinct Tibetan antelope. Now the shahtoosh-buyers have been hit with subpoenas from the U.S. Fish & Wildlife Service. "I believed the story about people picking the hair off bushes in the rocks," says Kempner. "It wasn't until much later that it came out that there were mass slaughters of these animals." Her lawyer, **Joel Cohen**, says both Fish & Wildlife and the U.S. Attorney's office assured him that the ladies "are not suspected of any wrongdoing." In fact, "the Fish & Wildlife people have been absolutely enchanting," trills Kempner. "The last thing I'd do today is buy a shahtoosh."

Stoute bragged about his days as a star running back at Syracuse University. He may, at six feet and 300 pounds, look like a football player, but that seems to be it. "I never said I was a star," Stoute insists. But Syracuse's athletic department couldn't even find a record of his pigskin days. "There is nothing, nothing by that name," said a university spokesman. In fact, there's no record of his ever attending

the university. Yet Stoute holds firm: "I could send a team photo anytime."

HARD CELL; RUTH REICHL RIDES AGAIN

CELL-FISH: Cell phones really don't play on Broadway. Just ask **Brian Dennehy**. When a mobile phone rang out four times during *Death of a Salesman*'s intense second act on a recent Saturday night, the Tony winner broke character to roar, "Turn that damn thing off!" Annoying cells have interrupted his show a few times, Dennehy says, explaining that it usually happens during the second act rather than the first. "People go on their cell phones during intermission and forget to turn them off," he says. "Who the hell do you have to speak to at 10:30 on a Saturday night anyway?"

GIRL POWER: With **Patricia Duff** around, lawyers needn't worry about lack of employment. When her rancorous custody-and-child-support battle with her ex-husband,

Revlon CEO **Ron Perelman**, resumes this week, Duff will argue her case with an all-new, all-female lineup. Following a chain of sixteen firms, lawyers **Vivian Shevitz** and **Julia Heit** are Duff's latest soldiers in the multi-million-dollar lawsuit. The legal shenanigans, by the way, have now officially outlasted the marriage.

EATING AROUND: When she left her post at the New York Times to become editor of *Gourmet*, it was assumed **Ruth Reichl** would never review another restaurant—but she couldn't go cold-turkey. The oft-disguised diner has expanded the magazine's restaurant coverage to include a regional section each month, and for the first month, she was plying her old trade, flying to Minneapolis to taste the food at Lucia's, Aquavit, and Big Bowl. Is this Reichl's final review? "Definitely!" says the editrix. "Then again, I've said that before."

Additional reporting by David
Amsden.



THAT'S PROFESSOR LATEGANO TO YOU

When she served as the mayor's mouthpiece, **Cristyne Lategano** had few good things to say about the city's embattled college system, but unemployment seems to have softened her a bit. It seems the departed communications director is about to sign on as a CUNY adjunct teacher—a position that pays \$2,500 to \$3,500 per course. **Stan Altman**, dean of the School of Public Affairs at CUNY's Baruch College, denies rumors that mayoral pal and recent CUNY appointee **Herman Badillo** helped the much-maligned spinmeister land the position at CUNY and insists he made the move on Lategano unprompted. "When I heard she was reducing her involvement at City Hall, I asked if she had any interest in teaching," says Altman. "We haven't formalized anything, but my expectation is that we'll offer her a position." Altman is dangling two courses before Lategano: an undergraduate civics course and the chance to team with an academic to teach a graduate course in communications. Lategano did not return calls.



Brian Dennehy:
Hates Sales calls

PEOPLE'S FIELD TEST #5096



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GOTHAM



avian awareness has roosted in Albany: An Avitrol-ban bill flew through the State Assembly last year but crashed in the Senate under pesticide-lobby pressure. This year's version would have given individual localities the right to ban the pesticide, but Governor Pataki clipped the bill's wings when he vetoed it at the end of July.

by detergent; a swan found in Central Park Lake with a lead sinker stuck in its gizzard; two red-tailed hawks from Mary Tyler Moore's building; and a black-crowned night heron from Prospect Park loaded with four pesticides.

Besides the vigilante avicides and high-profile mortalities, Stone has examined dozens of birds killed by the commercial agent Avitrol, used legally by exterminators all over the city. "You can get caught up in the 'Carbofuran Killer,' but Avitrol is what's killing most of the birds in New York City," argues anti-Avitrol activist Mary Kelly, whose outrage at the sight of dead pigeons plopping to the pavement from lofty aeries on York and 86th Street in 1997 prompted Stone's larger inquiry. After autopsying Kelly's birds, Stone recommended a statewide ban on Avitrol (his employers at the state Department of Environmental Conservation issue licenses to exterminators). He has also found the toxic substance in at least one peregrine falcon—evidence, he says, that the agent is passed to other birds up the food chain, since peregrines love pigeon pie.

Thanks to Stone and Kelly,

Stone's activism also prompted wildlife rehabilitators, bird-loving bureaucrats, and other nature freaks to begin scooping and sending the dead crows, starlings, and grackles in their neighborhoods and parks, and Stone plans to release his first-ever comprehensive city bird-necropsy report shortly. He says he was surprised at the "incredible array" of local birds he encountered, "much more than a country boy like me could have expected," and cites improved water quality—hell, there are cormorants cruising in the *Gowanus Canal*—as a critical factor in maintaining the city's "splendiferous" habitat.

The pathologist has lost track of the number of times he's been compared to seventies television hero Quincy, M.E., but he has his own unsolved mysteries to take care of: Those Brooklyn birds, it turns out, were done in by a copycat using a different pesticide (Methomyl) and bait than the Carbofuran Killer. Still, says the scientist, a bit optimistically, "only two purposeful poisoners in a city of millions—that's not bad."

TOM GOGOLA

Bird Droppings

Who is killing New York City's pigeons?

EIGHTEEN FROZEN pigeons were recently shipped north to the suburban Albany labs of New York State wildlife pathologist Ward Stone. The birds, poisoned by pesticide-spiked rice, were a familiar sight to the medical examiner. He had already autopsied several victims, and this latest batch of corpses, found scattered around a supermarket parking lot in the Bushwick section of Brooklyn, put the murder tally in the hundreds—and confirmed Stone's suspicion that he is on the Carbofuran-laced-birdseed trail of an avian serial killer.

The pigeons were added to a pile of more than 400 New York City birds Stone has ex-

amined over the past two years. He's been cataloguing causes of death in our 126-species bird habitat, and his pigeon report joined a folder filled with more exotic necropsies: a Jamaica Bay loon with its waterproofing washed away

Vaporware to Paperware

As the pirates of Silicon Valley bury their treasure, writers are drawing seven-figure advances on the subject—call them the IPOs of publishing. *Newsweek* senior writer David Kaplan's *The Silicon Boys and Their Valley of Dreams* has already hit shelves, filled with gossip but few revelations. That leaves *Liar's Poker* author Michael Lewis and *New Yorker* staff writer John Heilemann in a two-man race. Norton editor Starling Lawrence based Lewis's \$1.2 million advance on the success of *Liar's Poker* (also pub-

lished by Norton), which sold more than 1 million copies worldwide on a \$100,000 advance. "We're working as fast as we can," he says, to meet an October 25 deadline. Heilemann's HarperCollins editor, Adrian Zackheim, insists his book—pushed back from fall to "sometime in the winter"—isn't late; it's just comprehensive.

Zackheim calls it "the definitive history of the digital revolution," perhaps planning to release a leather-bound five-volume set. That's a lot of mindshare. BORIS KACHKA





If the Shoe Fits...

"Operation Glass Slipper" is what the president of CBS News, Andrew Heyward, is calling the long, drawn-out search for Bryant Gumbel's co-anchor. That casts Gumbel as the unlikely \$5 million-a-year Prince Charming of *The Early Show*, which makes its debut November 1. And

Cinderella "may be somebody most of America has never heard of," says CBS president Leslie Moonves. "With all due respect to Katie Couric," points out the show's executive producer, Steve Friedman, "who was Katie Couric before she got that job?"

DEBORAH MITCHELL

CANDIDATE	RÉSUMÉ	WHAT'S THE WORD?	BEST OF 5
Thalia Assuras	Former <i>Canada AM</i> host; replaced Jane Robelot on CBS's <i>This Morning</i> in June.	"Thalia really is quite an extraordinary newswoman," Mike Fredrickson, the rocker who wrote a love song for her, said in '96; Thalia played the song that year on ABC's <i>World News Now</i> .	5 Rockports for this at-ease reporter who's good with an ad-lib.
Maria Bartiromo	Reportedly hasn't re-upped her CNBC contract, but cable station insists it "has an agreement."	"I want you on my show!" Les Moonves told her at the <i>Talk</i> party last week, according to foxnews.com.	4 Manolo Blahniks—is the Money Honey still available?
Julie Chen	WCBS reporter since '97; now filling in for Assuras as morning newsreader.	The Manhattan native has the advantage of having worked with producer Friedman for the past two years; said to be one of his favorites.	3 Steve Madden sandals for this 29-year-old, who may need more seasoning.
Jane Clayson	Salt Lake City anchor was made an L.A.-based ABC correspondent in 1997.	"I've heard that [Gumbel's agent Ed] Hookstratten has been singing her praises for months," says one insider; "I hear she'll probably get the newsreader job," counters another.	5 penny loafers: The beauty is name-checked on every list.
Margaret Larson	Seattle-based correspondent for NBC's <i>Dateline</i> .	"Maybe it's because she lives in Seattle, but I suspect that she's regarded as too bohemian for the national slot," says one industry source.	2 Birkenstocks: Just another "faceless" <i>Dateline</i> reporter, says a source.
Hannah Storm	NBC sportscaster who just signed a new four-year deal with the Peacock Network.	"She's the right choice. Whether NBC will let her out of her contract is another question," says one insider; another insists that she's put herself in the running.	4 Adidas: Her stock rose after New York <i>Post</i> wrote STORM BREWING.
Dana Tyler	Popular local anchor for WCBS's 5 and 11 P.M. newscasts.	"They love her at CBS, and at least she's got dark hair. I would never bet on another blonde after Deborah Norville," says a television insider.	2 sensible pumps for the loyal trouper at CBS.

BRAND X

Y2Clothing

BRAND: Prada; CAMPAIGN: men's fashion; ART DIRECTOR: David Jame: President Bush. Alan Greenspan retiree. Day traders with reason to be *really* pissed off. Senator Giuliani. *Blair Witch II*. You're going to need something other than an Old Navy tech vest to properly suit up for the assorted terrors of the millennium, which is why, in a new ad for its fall men's line, Prada goes straight for the jugular. In something of a departure for the fashion house, its new insert in selected glossies dispenses altogether with Prada's usual fixation on severely beautiful models. You can't even see the dude in this



ad—just his wary eyes, which seem to look both at and beyond you from his military-green hood/face mask. The posture is combative, the setting an eerie computer-generated interior, and even the paper the insert is printed on—a slippery, Tyvek-like synthetic—seems defensive (the surrounding articles may wash away in the acid rain, but the ad will survive). Prada could have left this paranoid-chic, pre-apocalyptic concept on the runway, but by bringing it front and center in mainstream magazines, it one-ups the cheery athleticism and studied casualness of the other fashion ads. In fact, they all look stunningly irrelevant. The late nineties have made the excesses of the eighties seem small-time, almost naive. The party's *got* to be almost over. Are you dressed for triage?

SIMON DUMENCO

How Freaky

Johnny Fox's new Lower East Side museum revisits the sideshows of yesterday.

'SHRUNKEN HEADS make people cringe and gag," Johnny Fox allows, pointing to one floating in a glass jar. "But I always thought they were cool."

Fox never gags—a good thing, since he's a professional sword swallower. And he says he's never cringed, an attitude that is the guiding spirit behind his new Lower East Side museum, which houses a collection of objects that originally belonged to the likes of Tom Thumb and P. T. Barnum. Fox calls his tiny storefront at 57 Clinton Street the Freakatorium, in homage to the old-time sideshow and dime-museum freaks who shocked and amazed Americans from the turn of the last century through the first half of this one.

Fox expects to open his museum officially on August 13, an event he has been planning, in a way, since he was 7 years old, when he went to the state fair in Springfield, Massachu-

setts and saw his first sword swallower and sideshow. "I saw Johann the Viking Giant," Fox recalls. "He was eight foot eight and 450 pounds." Fox bought one of Johann's rings. "Here it is," he says almost four decades later, plucking it from a cabinet shelf laden with at least a dozen such rings, in metal, plastic, and ceramic, from various performers who called themselves the World's Tallest Man.

A group of women enters the museum, which already seems appropriately cluttered and musty. Staring at a glass case, one of the visitors asks, "What is this?" "It's the finest Fiji Mermaid you'll ever see," brags Fox. A closer look reveals a miniature monkeylike skull attached to a dusty fish body. Fox's claim is certainly true, if only because the competition has largely disappeared. "The few sideshows that are left in places like Coney Island have midgets who blow fire or people who put needles through their



cheeks, but no Lobster Boy or Half-Lady," says Eddie Pantalón, Fox's partner. "The freaks are on *Jerry Springer* now." (He means this literally: Jeanie Tomaini, a retired sideshow performer billed as Jean the Half-Girl, has done the daytime-talk-show circuit.)

The Freakatorium offers a glimpse at what the world was like before it was impolite to gawk, exhibiting vintage photographs of Siamese twins; Jo-Jo the Russian Dog-faced Boy; and a turn-of-the-century two-man bicycle ridden by Charles Tripp, the armless sculptor, and Eli Bowen, the legless acrobat. And here are the colorful banners that promoted sideshow attractions, and some of the exhibits them-



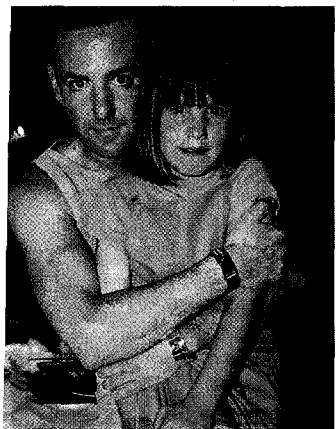
selves, among them the "snake pit" holding a live boa constrictor (featured when the Freakatorium served as a backdrop for MTV V.J. Matt Pinfield several months ago), a two-headed cow, and the shrunken head that, Fox admits, is made of goatskin.

"I'm looking for a real one—it'll go right into that empty glass jar," he says eagerly, sounding just a bit like the sideshow barkers of old and gesturing with an arm covered with a tattoo of a Hindu goddess or an Elephant Woman—depending on whether your freaks are from the 1990s or the 1890s.

JONATHAN MANDELL

Togs and Heifers

Blood, guts, and chic shopping in the meatpacking district: Jeffrey's opens for business.



Jeffrey Kalinsky with his niece, Molly.

LAST MONDAY, WHILE *LE tout* New York was transfixed by the fireworks celebrating the birth of Tina Brown's new baby, another birth—one likely to have a rather more lasting and personal impact on the Prada set—was trumpeted in a former factory on West 14th Street.

Jeffrey Kalinsky, the disarmingly charming force behind the upscale department store Jeffrey's of Atlanta, opened his New York flagship with a ceremony that made

onlookers wonder if the art gallery-ish emporium already thought of as a baby Barneys might be more aptly labeled the *anti*-Barneys: Surrounded by staff members, architects, investors, well-wishers, and racks stocked with the likes of Jil Sander, Gucci, Helmut Lang, and Alexander McQueen, Kalinsky offered tearful tributes to his designers, his parents, and even his customers, and then actually got down on his knees and thanked his Atlanta staff for making him a success. (Hard to picture Gene Pressman in such a pose, isn't it?) A rabbi hung a mezuzah over the door, intoning the hopes that Kalinsky's suppliers would be reliable and his accounts payable favorable, and concluding, "May he be able to

say that his staff in New York is as good as Atlanta."

A disorienting hybrid of hipness and southern hospitality, the 37-year-old Kalinsky (last Monday was also his birthday) is known in Atlanta for stopping stylish women in the supermarket, asking them where they got their shoes, and offering, "If you give me your phone number, I'll take care of you."

Jeffrey's, a retail pioneer in a district still best known for meat markets and sex clubs, will open its doors from 10 A.M. to 8 P.M., though one fashion insider confides that she tried to persuade Kalinsky to open from noon to 10. "The neighborhood," she explains delicately, "smells a lot better in the afternoon."

It's a Small World

Photographs by Patrick McMullan

EVEN BEFORE THE FIRST FERRY DOCKED AT LIBERTY ISLAND FOR THE star-studded *Talk* magazine launch on August 2, there was plenty of rubbernecking on deck to see who had made the invite list (which had swelled from 850 to 1,200 by Monday afternoon). There were certainly plenty of VIPs: Elizabeth Hurley wiggled up the stairwell, an excitable Ron Silver took the security staff to task, and an unkempt Quentin Tarantino snickered as his companion stumbled over her emerald-green train. Guests stepped off the boat into *Talk*'s Magic Kingdom, complete with Tina Brown and Ron Galotti greeting guests in the Minnie and Mickey roles. Park rangers and television crews pushed through the crowd—the former escorting guests to the enchanted forest, lit with colorful Chinese lanterns, for a gourmet picnic, the latter pouncing on any identifiable celebrities (Hugh Grant smiled weakly for the German crew that surrounded him). On the front lawn, where guests settled onto quilts, Kate Moss, Kyra Sedgwick, and countless other Little Miss Muffets clad in slip dresses and Manolos struggled to remain upright on their silk-satin tuffets. By the time guests finished their lamb chops (photographer Sante D'Orazio, who couldn't get enough tiny mozzarella balls, was reduced to raiding neighboring baskets), George Plimpton, playing the role of Oz, was fumbling through an announcement of the fireworks, a booming Grucci spectacle that was dedicated to Brown, the Weinstein brothers, Hearst, and, of course, the advertisers. But by then, some overwhelmed guests, tired from craning their necks to see the luminaries both above and below, had started to click their heels and whisper, "There's no place like home."

MAURA EGAN

1. *GQ* editor-in-chief Art Cooper and Nautica designer David Chu at Nautica's spring 2000 menswear collection, exhibited at the Stuart Parr Gallery. 2. John Bartlett, Chita Rivera, and Gene Meyer at Meyer's spring-menswear show at the Altman building. 3. Tina Brown and Demi Moore at *Talk* magazine's party on Liberty Island. 4. Kyra Sedgwick and Kevin Bacon at the *Talk* party. 5. Space Hog's Antony Langdon and Kate Moss at the *Talk* party. 6. Joseph Abboud, Hilary Quinlan, and Bryant Gumbel at Abboud's spring launch in the designer's showroom. 7. Stephen Baldwin and Debbie Matenopoulos at City Hall for the Hollywood Stock Exchange. 8. Kenneth Cole, Jamie Lee Curtis, and Jon Lovitz at Cole's spring-menswear show at the Manhattan Center. 9. Timbaland, CFDA's Fern Mallis, Jay-Z, and Damon Dash at the launch for Jay-Z's Roc-A-Wear line at the Altman building.



GOTHAMSTYLE

Prêt-à-Porter

Samsonite, best known for its sturdy rolling suitcases, isn't a brand that makes trendy travelers dizzy with excitement.

Until now. Neil Barrett, the former menswear director at Prada Sport, has designed the tired luggage manufacturer's new high-tech clothing line, which looks more suited to *Wallpaper** globe-trotters than to the blue-hair set usually spotted trundling their Samsonite carts around airport terminals. The Cordura jacket (\$595) comes with an inflatable pillow in lieu of a hood for a quick snooze between flights. An alarm clock is sewn into the lining of the all-weather pea coat (\$595) to ensure that jet-lagged journeymen will make their early-morning departures. And the rubber-soled shoes and waterproof wool sweaters are perfectly suited for jet-setting across various weather patterns: If it's raining in Paris, you'll be dry by the time you land in Milan.

MAURA EGAN



It Only Hurts When You Laugh

UV-filtering Polaroid lenses and SPF-35 lotion may not be the end of the battle against the increasingly demonized sun. Botox, the favored lethal substance of the furrowed-brow crowd, is now being used to combat unsightly lines caused by squinting in the sun. With a fraction of the dosage usually applied to the brow, the muscle-paralyzing injection can eliminate the effects of wrinkling the nose. According to dermatologist and botox enthusiast Dr. Fred Brandt, the shots are also prophylactic: "They not only eliminate existing wrinkles but prevent you from squinting and creating new ones." Just wait till your ophthalmologist hears about this one.

BETH LANDMAN KEIL



Hip-hop's Latest Labels

LL Cool J made the Kangol hat crucial; Run-D.M.C.'s ode to Adidas put the seventies sneaker back on the fashion charts. But for today's market-savvy rap stars, merely name-checking their favorite brands isn't enough—now they own them.

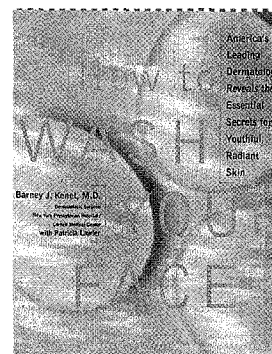
GIGI GUERRA

More Money, More Power	Method Man	Hit Singles	Next Big Thing
Puff Daddy's Sean John	"Everything Puffy does is very, very classic; no big logos," stresses a spokesperson.	Classic eighties-style velour track suit (\$186)	Lingerie and a SoHo boutique (next to mentor Russell Simmons's Phat Farm?)
Jay-Z's Roc-A-Wear	In Jay-Z's threads, "a man can go from a dive in the ghetto to the glitz of Wall Street," says a spokesperson.	Jeans (\$56-\$65). Does this mean conflict of interest for Jay, the unofficial poster boy for Iceberg jeans?	A home collection: "Sheets and towels are a natural progression."
Busta Rhymes's Bushi	"Bushi stands for bourgeois," says head designer Rasheed Booth.	All-denim suit (\$160-\$200) and nylon skullcap (\$20)	Busta wants to dress his larger soul sisters with plus sizes.

Face Values

You're fluent in fruit-acid peels, you've got a master's in moisturizers, and your bathroom looks like the Crème de la Mer warehouse—but you still don't know if your skin is oily or dry? Now Dr. Barney Kenet, a Manhattan dermatologist who has treated Demi Moore's overexposed epidermis as well as that of chain-smoking models and workaholic Wall Streeters, offers a new instruction manual, *How to Wash Your Face* (Simon & Schuster), to help you figure it out. Dr. Kenet gives directions like a drill sergeant: Cut shower time to five minutes; you're washing too frequently; and no, for the last time, nothing cures cellulite. Oh, and one more thing. "It's not just about buying products," says Kenet, confirming drugstore junkies' worst fears. "Your skin is a representation of what is going on inside you."

SARAH BERNARD



Winner and Still Champ

Mustafa Hamsho may never have won the middleweight crown, but as a Park Slope businessman—with a deli, a laundromat, a car service—he's gone from victory to victory.

YOU NEVER KNOW WHEN YOU might walk into the corner store to buy a quart of milk and see a face from the distant, treasured past on the other side of the counter. This particular face, slightly battered but still handsome in a sleepy way, belonged to Mustafa Hamsho, now the owner and operator of the M & H Deli on 14th Street in Brooklyn's Park Slope but once the leading contender for the middleweight championship of the world.

"Mustafa!" Faded pictures hanging on the wall below the pressed-tin ceiling showing the fighter, who is from Syria, in boxing gloves and a burnoose confirmed the I.D. From behind the phone-card displays, Milky Ways, and Koranic quotations, a huge smile came across Mustafa's squarish countenance. "Oh, how are you?" he boomed. "Are you still working for *The Village Voice*?"

"How can you remember that?" I hadn't worked for *The Village Voice* for twenty years, hadn't seen Mustafa for almost as long. It seemed the passage of time, along with the fact that Mustafa had been hit in the head often, and hard, by the likes of Marvelous Marvin Hagler and others, would preclude such mnemonic feats.

"No, no," Mustafa, now 46, a dozen years past his last fight, chortled in his low-timbre but lively Arabic-inflected English. "I remember everything."

It being a beautiful spring day, Mustafa, with typical hospitality, drew two cups of coffee, bade his nephew to man the Lotto machine, set out two folding chairs on the sidewalk, and filled me in on his highly particularized life and times. Or what Mustafa, with offhand geniality, refers to as "my American thing."

Growing up with his brothers in the Syrian town of Lattakia on the Mediter-

ranean coast, Mustafa never imagined he'd come to America, much less almost be a world champion. His parents, who he says were "not rich or not poor," wanted him to become a doctor, says Mustafa, still formidable despite an extra 25 or so pounds. But after a friend arrived in Lattakia with a few dog-eared pictures of Sugar Ray Robinson and Joe Louis, Mustafa was smitten. When at 16 he de-

took an apartment in Bay Ridge, where he still lives 26 years later.

Mustafa got nothing for his first fight, \$75 for the second. Unable to speak or read English, he signed a lifetime contract with a less-than-reputable (even for boxing) promoter. Soon, however, Hamsho fell in with an array of New York fight-crowd characters who would change his life. "They were crazy, but what did I

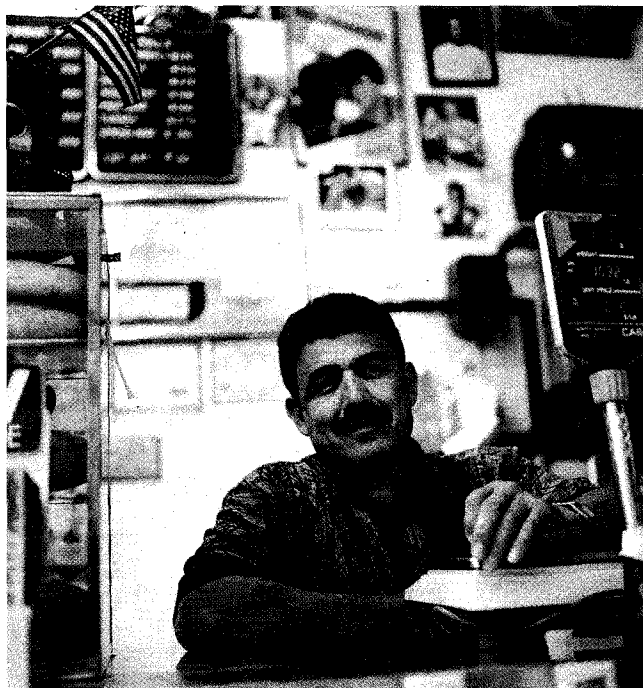
know? For me they were normal. They became what this country was," Mustafa recollects, shaking his still-bushy-haired head. There was Chuck Wepner, a.k.a. the Bayonne Bleeder, the model for Sly Stallone's Rocky character, who had somehow managed to last fifteen rounds with Mustafa's great hero, Ali. There were the two Als—Al Certo, noted Secaucus clothier, and Al Braverman, a crude-mouthed, pickle-nosed plug-ugly with a secret passion for delicate porcelain dolls, which he sold in his fussy antiques shop located under an elevated train in the Bronx. Foremost of these denizens, however, was the floridly syntaxed, pop-eyed Irishman Paddy Flood, who would become Mustafa's manager, mentor, and guide to the New World, if you want to call attending

Yonkers Raceway to bet on

trotters six nights a week guidance.

Well-versed in Barnumesque ethnic nuances, Paddy envisioned an immense Madison Square Garden showdown between Mustafa, whom he had dubbed the Syrian Buzzsaw, and Mike Rossman, who was campaigning as the Jewish Bomber.

It was in this context that I first encountered Mustafa, after climbing up the creaky stairs of the old sweatbox Gramercy Gym near Union Square. Paddy Flood sat on the red vinyl couch by the window, drinking his usual cup of hypersweetened tea. The Hamsho-Rossman match-up would be "the biggest thing New York has



In a deli stands a boxer: Marvin Hagler may have beaten Hamsho, but life hasn't.

feated the 28-year-old Syrian middleweight champion, Mustafa began to think, *I might be good.*

Seeking a "bigger world," Mustafa signed onto a Greek steamer that eventually pulled into a Red Hook pier for months of dry dock. He was amazed and pleased to find the Atlantic Avenue Arabic community a short walk away from his disabled ship. He began training at a couple of the local gyms. "I'd tell them I was sick and sneak off the boat to work out," he recalls. After a hazily remembered New Year's Eve in Brooklyn, Mustafa jumped ship permanently and

ever seen!" Flood exclaimed. "Arab vs. Jew! Jew vs. Arab! I'm gonna put a picture of a bomb on his robe! Tick, tick, tick. It'll sell out! Every Jew in the city will come to boo him! They hate him! He hates them! He hates Jews!"

At this point, Mustafa, dutifully working his southpaw jab in the nearby ring and scandalized by such talk, politely excused himself for interrupting: "But, Paddy, that's not so—I don't hate Jews."

Flood was apoplectic. "When you gonna learn? That's not what you're supposed to say!" he exploded.

As it was, Mustafa never fought Rossman. He was very strong, however, and employing his inelegant but terribly persistent attack, he beat almost every major middleweight of the era. Colorfully monickered men like Bobby "Boogaloo" Watts, Bobby Czyz, and Willie "the Worm" Monroe fell before the Syrian Buzzsaw; ditto the fleet Wilfredo Benitez. Only Hagler, probably the best fighter in the world, stopped him. Then Paddy Flood had a cerebral hemorrhage and died on the spot. Mustafa sobbed uncontrollably at the wake. "He was my best friend!" the fighter wailed.

"It was not the same after Flood. He talked about money all the time, but he never really cared about it. They said he lied, but he never did to me. He loved me. So I loved him," Mustafa says, sipping coffee in front of the M & H Deli ("You know, Mustafa Hamsho Hamsho Mustafa"). The store is only part of his holdings. In addition to owning the five-story building, he has the car service Destinations Unlimited around the corner and a Laundromat on Classon Avenue. Mustafa likes the Laundromat best, because "it is just machines, dirty underwear, and quarters, no people. You can't trust anybody." Mustafa says he gave all of his fight money to his family, and now, with a wife and five kids in Bay Ridge, he has to "kill myself to keep up." That said, things are going fine. It is no big thing to see Mustafa pull up in front of the M & H Deli in a blue Cadillac, designer sunglasses on, knit shirt with Plaza Hotel logo snug upon his barrel chest.

Noting that most of his former opponents have not shared this good fortune, Mustafa sighs. "Some hit me so hard I still have scars. I look in the mirror and I know Wilford Scypion did that to me. These men, they live in me. But some are not doing so well. If you are a fighter, when it is over, without education, there's nothing. You go down." Mustafa has avoided this fate because "I know who I am and where I come from. Amer-

ica is a great country; it has given me independence. But you can get lost here. There is so much on TV. So I keep my culture. We speak Arabic in the house. I send my children to Al Noor Arabic school on Fourth Avenue. They teach respect. In public school, the children come in, they say, 'My daddy yelled at me,' they call 911."

Now Mustafa is a pillar of the community, a small-business don of sorts. He

"Some hit me so hard I still have scars. These men, they live in me. But some are not doing so well. If you are a fighter, when it is over, without education, there's nothing. You go down."

sits in his tiny office behind the car-service dispatcher, where jugs of antifreeze and jumper cables compete for space with the memorabilia, including a photo of a white-suited Mustafa handing out the trophy for the 1984 "Hamsho Pace" at the Meadowlands and other pictures of his many good friends, including Jack Maple and William Bratton, the former NYPD brain trust. Here Mustafa receives local merchants who seek his council on business matters large and small. Today, an elderly Albanian man has arrived. He's spent 38 years in the coffee-shop business, and now his most recent effort has failed. Rents have skyrocketed; he doesn't understand what the yuppies want. Mustafa listens patiently. The restaurant business is difficult, he consoles: "I had four different restaurants and never made money." After some talk comparing the dictatorial methods of Milosevic and Saddam, the man, his mood lightened, thanks Hamsho and leaves. "He's a nice guy," Mustafa says later.

Today is a big day for Mustafa: His boat, a 25-foot fiberglass job, is finally going in the water. Mustafa can't wait to take his good friend the Saudi prince out for a little spin. "I came here in the bottom of a ship," he says with a smile. "Now I go as a king in my own boat." With that, Mustafa gets up and goes inside the M & H Deli. A Lotto player has come in and wants Mustafa to punch in the numbers for him. "Because you bring good luck," the player says.

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IT HAS
TO BE



AUGUST 16, 1999 NEW YORK 19

The Time of His Time

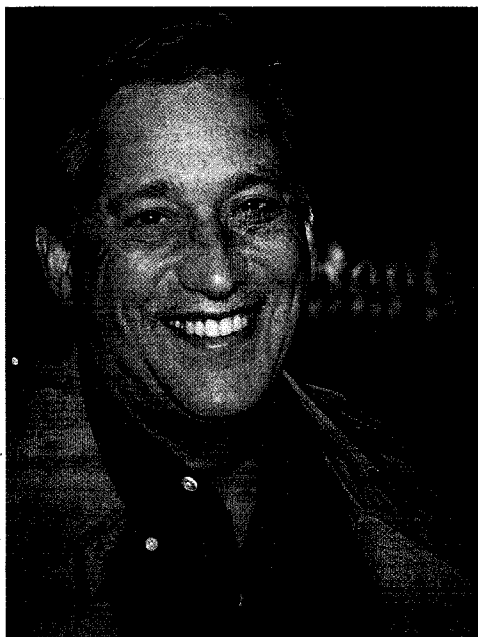
Walter Isaacson is reinventing his magazine for an era when the news is dead and presidents don't matter as much as homework.

I WENT TO HEAR *TIME* MAGAZINE'S managing editor, Walter Isaacson, and its legendary presidential correspondent Hugh Sidey on a panel with Henry Kissinger a few weeks ago. The occasion marked the opening of an exhibit of photographs celebrating the American presidency and *Time*'s relationship to it—one of various events quietly heralding the most successful year in *Time*'s history. Certainly, the panel and exhibit were what a marketer might describe as a snapshot of the *Time* franchise: proximity to power, indelible images of great events, the best and the brightest journalists. (Staring at me from my bookshelf is Isaacson's memorable biography of Kissinger as well as a 36-year-old copy—my father's—of Hugh Sidey's *John F. Kennedy, President: A Reporter's Inside Story*.)

It would be hard to find a Watergate- or earlier-generation journalist who didn't in some way equate journalism with these presidential images and with the notion that the essence, and certainly the pinnacle, of the profession was to cover Washington and the presidency. (When I went to work as a copyboy at the *Times* in 1973 on the late shift, you couldn't go home if the president's plane was in the air—that vigil was a lovely part of the job. Is there anyone still waiting? That would be a poignant sentinel.) But if you look at these photographs and listen to the indefatigable Kissinger, it is clear that the presidential, sweep-of-history *Time* has been dramatically contracting, and a new *Time*, concerned with issues like homework ("Too Much!") and genealogy ("How to Search for Your Roots") and blockbuster movies (the *Star Wars* keepsake issue, which we pore over in our house), is taking its place. *Time*'s beat, in other words, is no longer America-writ-large but the various private preoccupations, emotional and aspirational rather than ideological in nature, of large blocs of Americans who don't much relate to great events or great men.

The *Time* cover might be THE DEATH OF NEWS: WHY AMERICANS DON'T CARE ABOUT THE BIG STUFF ANYMORE.

Then JFK Jr. was killed. For a day or so, this briefly felt like real news, and I was relieved not to have expressed the preceding idea. But midway through the first week, it was pretty clear not only that there was little news here but that it was a compelling story precisely because it lacked traditional news value: It



Only Walter Isaacson knows if it's a true Burberry.

wasn't about power or politics. Our connection to him—figurative as well as literal (if also tangential)—became the story. It was all about what people felt, whether profoundly or sentimentally. It was a classic human-interest story.

As it happens, human interest is a subgenre of journalism that classic trench-coat journalists do not by temperament and snobbery customarily engage in—that was the subtext of the ensuing heaps of op-ed opprobrium. This wasn't serious stuff; it wasn't of consequence. It wasn't front-page.

The *New York Times*, home of the true Burberry, even chose to make some-

thing of a stand on the issue. Insisting on its duty (really its franchise) to rank the overall importance of events, it stubbornly refused to lead with the story on any day. The rollout of concern over the Kennedy story was pretty consistent with the Monica-Di-O.J.-Columbine umbrage: Editorialists, columnists, and Sunday-morning commentators were intent on defining what is acceptable media behavior while, spreading out, everywhere, uncontrollably, there was the bad behavior. Isaacson himself became the particular target for a variety of columnists who took deep offense at his sappy editor's letter in *Time*'s first-week JFK Jr. issue and what Frank Rich in the *Times* and Ellen Warren in the *Chicago Tribune* characterized as his self-serving evocation of his relationship with Kennedy.

If you paid attention to the various press columnists (all, at least in their hearts, right-thinking trench-coat journalists), you might be tempted to conclude that the consensus on the part of any journo who had not sold out was that the Kennedy coverage was a professional low point. If great events make great men (and great journalists), we were all sorely wanting for greatness here.

But if, on the other hand, journalism has become something else, an airing of heretofore personal concerns, an expression of mood and yearnings and something that is called community (oh, retch), then it seems like Isaacson was on target. And that the lashing we were giving ourselves over the handling of the Kennedy story was really a delayed reaction to a massive change in what we now accept as front-page, cover-story news. Practically speaking, for every journalist (or what used to be called serious journalists), all this—the emotional dramas along with the whole range of too-much-homework stories that have challenged the concerns of serious men of affairs—represents the great adjustment.

AFTER ALL, THE HEADLINE FORM ITSELF IS a relic—we know what's happening

pretty much the moment it happens (e-mail, beeper, Web, CNN). Washington's status as the news capital is heading the way of Detroit's status as a center of economic strength. The news business, which was once dominated by a small circle of players, is now a competitive free-for-all. Add to that the demographic revolution: Everybody has his or her own socioeconomic, psychographic, ethnic-gender-generational view of what's news. (A young editor at *Time* has been circulating a proposal to create an under-40 "information brand"—he carefully distinguishes between magazine and brand—that stands for being well-informed. Younger people see news differently, they take it in differently, he says.)

And one more thing: The overwhelming sentiment in any news organization is insecurity. Hardly anybody thinks he will be doing the same job he's doing now five years from now.

"We're toast," said one man to another during a men's-room break at a conference of newspaper editors after a speech by a take-no-prisoners technologist. Even at the New York *Times*—perhaps most of all at the *Times*—there is a sense of collective anticipation that in the medium term, or sooner, the other shoe will drop.

Practically speaking, none of us is really in the journalism business anymore—not even the most Restonish or Hamillesque or pompous among us. We're in the magazine business, or newspaper business, or television business, or Web business, trying to answer the one question many of us never imagined we'd have to answer: What is the unique selling proposition of our product?

It is, at the very least, unexpected that *Time*, which was such obvious roadkill but is now enjoying its unprecedented success (not just more ads, but *Time* doesn't even have to give out toaster ovens to get readers anymore), seems to have answered this question with great verve and confidence.

Part of the comedy of this development—*Time* as a lifestyle magazine, *Time* as a feel-good book, *Time* as the outside-the-Beltway, salt-of-the-earth journal—is that Isaacson is its author.

I'm not sure there is anyone of our under-50 generation who is as self-consciously a journalist as Isaacson. His sense of his own importance, and his al-

most otherworldly identification with the profession's grandest gentlemen (you can hardly have a conversation with him without his evoking *Time*'s former editors and various Washington-press-corps grandees), are still a cause for wonder among his classmates at Harvard (imagine being the most self-important person in your class at Harvard). Isaacson was clearly born to be the prime minister of the Fourth Estate and to confer with his peers at State and on the Hill and at the White House and to bring the concerns of the powerful to the people.

He even speaks with that old Luceian, American Century, Teddy White *Making of the President* tone; you never quite feel you're saying something important enough when you speak to him.

Indeed, I find it surprising that he is not at all defensive when I ask him about *Time*'s new, more modest interests.

"We used to have great access to great events and report them with

"JFK Jr. was killed. For a day or so, this felt like real news. But midway through the first week, it was pretty clear not only that there was little news here but that it was a compelling story precisely because it lacked traditional news value: It wasn't about power or politics."

Lippmanesque certitude. Now our goal is to tell stories that connect with the way we live," he says. "We want to know about the debates happening around the dinner table rather than the Senate committee tables."

Still, while he is willing to throw over the old *Time* augustness, he may not entirely appreciate the social changes he is speaking to.

"Walter, I'm not sure anyone sits around the dinner table anymore."

"Hmmm. The water cooler, then."

It is almost quaint that Isaacson, as he deconstructs the polemical and pontifical *Time*, is still thinking about people having debates and of journalism as the basis for social discourse. In a way, this becomes the most interesting question (applicable to almost all transitional moments): Why do some by-all-appearances dyed-in-the-wool people get it while others resist, becoming angry protectionists—grim martyrs, even? (Don Hewitt, Sidney Schanberg, and the *Times*'s Max Frankel quoting the

Times's Joe Lelyveld, along with Frank Rich, have all recently expressed their bleak view of the future of news.)

So after the JFK Jr. thing, as Isaacson was taking it from the dyspeptic journalistic Establishment, I called up all the many Walter watchers I know (eager to dis as well as marvel) to try to find out what traits and motivations allow Isaacson to segue so effortlessly into this new nonnews news.

There's the Nixon-in-China analysis: Walter is the one person who could lead *Time* out of the death throes of pompous white-man news, because his pompous white-man news credentials are better than anybody else's. *He's absolutely Clintonian* is another explanation: Walter, like Clinton, recognizes that what works is to make it personal, that people relate more to the trivial, the local, than they do to the momentous (in this respect, part of Al Gore's problem is that he is an old-news sort of guy—he's posing for *Time*'s presidential photographs); and that, in the end, what works is what matters. And then there's the Time Warner charge: Because he is a company man, Walter has given up being a journalist in favor of being a media-ist, even a synergist, and what he has done is turn *Time* into an amalgam of the company's other, more consumer-friendly "products"

(not to mention giving a cover story over to the TW movie *Eyes Wide Shut*). *Time* is now a little bit of *People*, a little bit of *Entertainment Weekly*, a little bit of *Money*, a little bit of *Parenting*, and a little bit of *Health*, along with a small remaining bit of *Time*. Walter, in other words, is the packager-in-chief.

In some ways, he's tossed out the idea of the news magazine and, marvel of marvels, reinvented the general-interest magazine. Which is good, isn't it?

THE THING IS, WE ALL KNOW THE Death of News is not news. The journalist as a de facto branch of government, the journalist as a key link in the information chain, the journalist as a definer of what is news, is an angry, indignant guy. Which is sort of the point: When you've resigned yourself to obsolescence (particularly noble obsolescence), you don't necessarily want to be rescued.

E-mail: michael@burnrate.com



amazing

New York's priciest four-star restaurant
from a clutch of local micro-scale farms

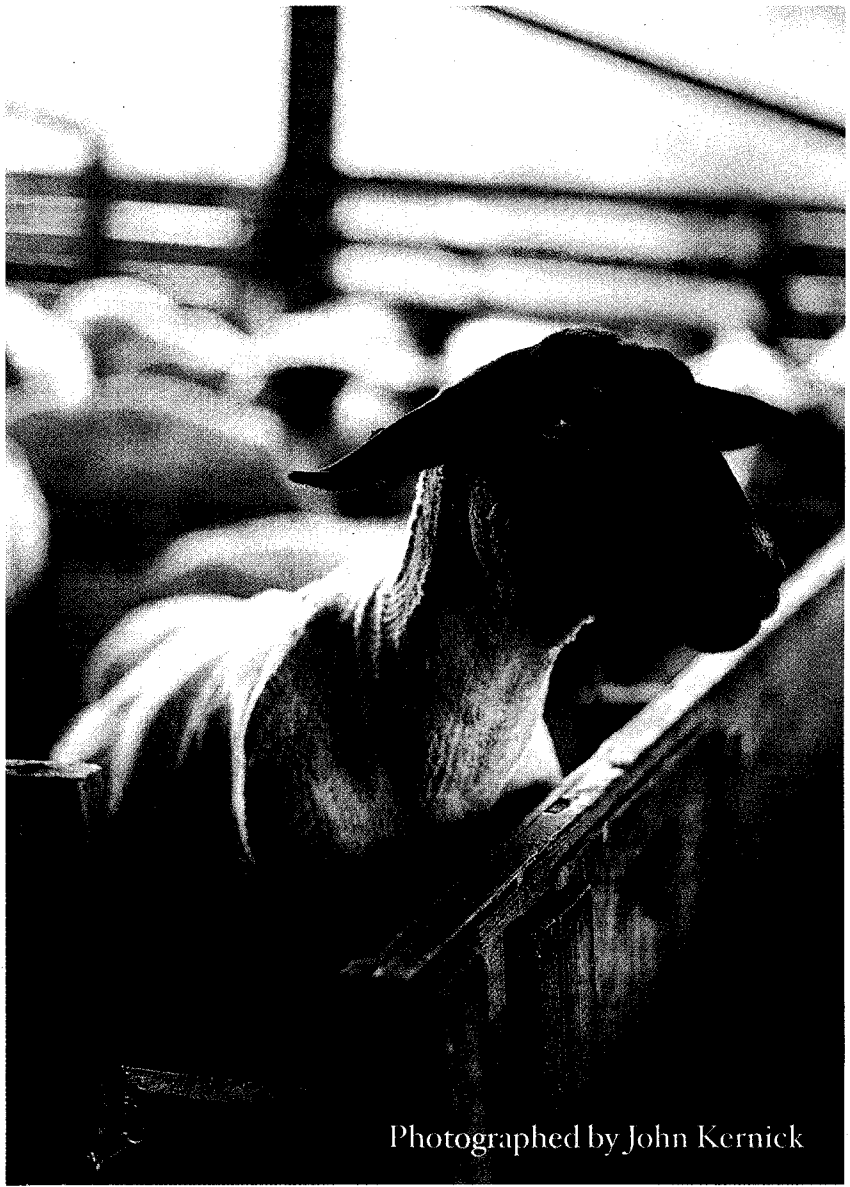


Farm fresh: Clockwise from top left, a handful of Honey Locust Farm's finest; cooks prepare a dish for the farmers' dinner at Lespinasse; Rod Mitchell's fish; vegetables simmer at Lespinasse; a lamb at the A&A farm; Nancy MacNamara takes in her rural idyll.



tastes

their best ingredients
by Peter Kaminsky



Photographed by John Kernick

CHRISTIAN DELOUVRIER GRABS A HANDFUL of greens he just pulled from the soil and raises them to his nose. He inhales. He crunches a few in his mouth. You can see from his expression that he is satisfied. "So what if it's more expensive?" exclaims Lespinasse's four-star chef. "These are great. I want these."

Krista and Martin Stosiek of Hillsdale, New York—the young farmers who raised these baby greens—don't know quite what to make of the voluble former French paratrooper. They are not used to dealing with the superstars of New York cuisine. They are, perhaps, a little intimidated. The premium salad mix is \$9 a pound wholesale. Eager to please, they offer a less expensive mix, still 100 percent organic, at \$7 a pound. But Delouvrier is not shopping for bargains. "All I care about is that it is great," the chef declares. "The price is not really an issue." The Stosieks are nervous about coordinating shipping. "No problem," Delouvrier tells them. "I'll help you work it out."

Where the farmers think of the price, and the difficulty of delivering greens in perfect condition, as obstacles, to this chef that is exactly what makes their product so attractive: Lesser restaurants cannot afford to pay for perfection.

The Stosieks have just joined the battery of small-scale farmers who are growing ingredients to order for New York's elite restaurants: milk-fed baby chickens, heirloom squash, apple-fed suckling pigs, succulent malabar spinach, purple lamb's-quarters, wild sorrel, mint as fresh-smelling as mountain air after a thunderstorm. They are the go-to purveyors for Manhattan's star chefs, whose mission, in turn, is to satisfy an ever-more-knowledgeable populace of culinary thrill seekers.

"Cuisine is 70 percent ingredients," declares Jean-Georges Vongerichten, of the restaurant Jean Georges. "It's 70 percent ingredients and 35 percent technique, which adds up to more than 100 percent, but that's why they come to our restaurants—for a little magic."

David Bouley is similarly fervid and characteristically cerebral on the subject of ingredients. Having just returned from Europe to do the final recipe testing for Restaurant Danube, his *fin de siècle* homage to the cuisines of Central Europe slated to open around Labor Day, he recounts, "We were in Munich looking at these wonderful cabbages, and I thought, *Where am I going to get those in America?* The answer was, I am going to have to get someone to grow them the same way that, fifteen years ago, I invested \$7,700 in Rick Bishop, a Hudson Valley potato farmer, to raise fingerling potatoes. The point is that ingredients—more often organic ingredi-

ents—that are grown locally can maximize their ripening so that they fully develop their flavor potential."

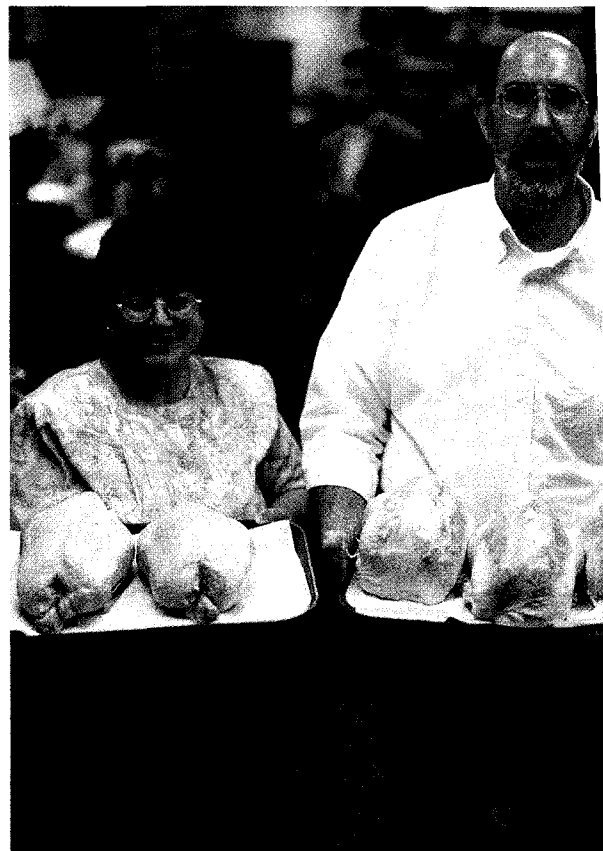
On rocky hillsides and lush bottom lands, mom-and-pop farmers are hand-tending their hardscrabble plots, hand-feeding small animals, and hand-delivering their products. Their very modest circumstances are a far cry from the luxe environment in which the fruits of their labors are consumed. They are an up-before-dawn, fifteen-hour-day, hardworking, dedicated group—perhaps three dozen farms in our area, augmented by a handful of more distant suppliers delivering similarly fussed-over fare like Copper River salmon from Alaska or fat ducks from the Pacific Coast.

The connection to farms is a function of what the French call *terroire*: the particular characteristics of soil and climate that ultimately account for the difference in wines from, say, Vosne-Romanée and its neighboring village Nuit-St. Georges. It is the creed of culinary faith that unites chefs as varied as Alice Waters and Charlie Trotter, Eberhard Müller (who owns his own farm) and Charlie Palmer (who was raised on one).

It is no accident that in France, 15 of the 21 three-star restaurants in the Michelin guide are located outside Paris, nearer to the farms. "You can have all the technique in the world," says Gray Kunz, Delouvrier's brilliant predecessor at Lespinasse, "but it is only by starting with great ingredients that I can make a dish that explodes."

To find those ingredients, Delouvrier has invited me to join him on a thousand-mile tour of our region to meet, firsthand, the growers upon whose products his reputation ultimately rests. Our trip will conclude with a farmer's dinner at his restaurant in the elegant St. Regis Hotel. The first stop, however, is a barn and a few chicken coops (and a house roughly the size of the largest coop) not far from the Delaware River.

OFF ROUTE 17, NEAR THE EXIT FOR WHITE Lake, which achieved brief fame as the site of the original Woodstock festival



Just us chickens: Above, Steve and Sylvia Pryzant of Four Story Hill Farms; opposite, Delouvrier cooks their poularde.

but has since returned to its more bucolic roots, the Delaware River is bank-full from a spring storm. Lilacs and dogwood, like Impressionist brush strokes, lend color to the countryside. A mile or so from the Delaware, Delouvrier negotiates a driveway turned to mud. His back wheels sink into immobility.

"Hey, lemme help you," are farmer Steve Pryzant's first words of greeting. "Get out of the car and we'll push." By the time we free the car, we are all well covered with farm mud.

As Steve and his wife, Sylvia, lead us down toward the chicken coops, a prodigiously potbellied rooster drags his portly frame across the grass. Delouvrier, who like most other Frenchmen sees Creation as a giant pantry, lasciviously describes a classic coq au vin enriched with rooster blood. A plainly horrified Sylvia admonishes the chef. The bird he is ogling is Old Man, the ancient father of two other, equally beloved pet roosters, Abe and Sol. Delouvrier adopts a not thoroughly convincing look of contrition.

Sylvia, a Tunisian Jew whose family immigrated to France in 1963, had a connection to fowl: Her father was the rabbinically approved poultry slaughterer among the Sephardim of Paris, a task that he performed with a sharp, thin

blade drawn across the throat. Despite her heritage, raising poultry was far from figuring in her plans when she immigrated to Jerusalem in the early seventies for college. After graduation she moved to a kibbutz, Ramat Hashofet, near Haifa, where Steve, a transplanted Washington Heights and Forest Hills native, managed the dairy.

Steve and Sylvia married and, when buying a farm in Israel proved too cumbersome, returned to America, where they eventually started with a veal operation at Four Story Hill.

When a depressed wholesale veal market threatened to put them out of business in the winter of 1996-97, Sylvia went through the Manhattan Yellow Pages and wrote to every famous chef she

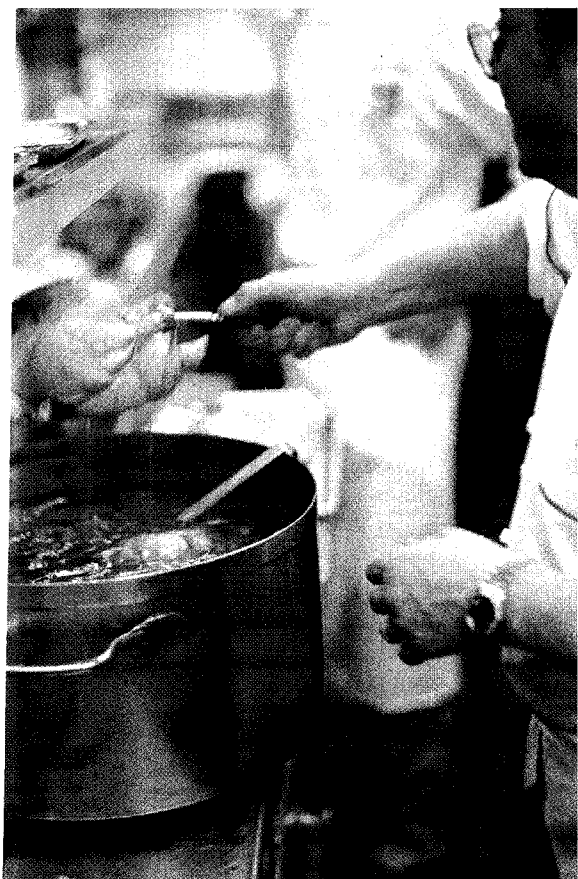
"If a farmer writes me, I always call back," Colicchio says, explaining that the city's Greenmarkets are no longer the can't-miss source they once were for novel ingredients. "These days, you have to go direct to farmers to get unique ingredients. I buy pigs from one farm in Vermont, lambs from another. A guy in Jersey grows garlic for me; I just bought 400 heads from him. If you want the best, you have to deal with farmers—period."

After Sylvia's initial phone call to Colicchio and a trial delivery, Gramercy became a client. With that calling card, the Pryzants' direct-to-restaurant business grew quickly. Steve drove their refrigerated truck to New York for weekly deliveries to Gramercy Tavern,

chickens in the U.S." Sylvia's disarming sweetness won out, though, and Blanc and his associates gave her enough advice to get started, including the crucial information that they raised their chickens on a combination of grain and milk and, contrary to Pryzant's expectation, no soy.

Her first crop sold well. She followed that with a crop of young milk-fed chickens called poussins. At Le Cirque 2000, chef Sottha Khunn uses the poussin in his pot au feu, roasted with summer and winter truffles. "These farmers have every right to charge even more for quality ingredients if that is what it takes to get the most flavor," owner Sirio Maccioni says with the certainty, born of long experience, that giv-

Cuisine is 70 percent ingredients and 35 percent technique," declares Jean-Georges Vongerichten. "It adds up to a little magic."



Daniel, Le Cirque, and other top restaurants.

To generate more short-term cash flow (calves take eighteen weeks to bring to market), they began to raise capons, a good product but one whose seasonality didn't provide the kind of short-term stability they were looking for. It was then that Sylvia had a brainstorm: "I was looking for new things to offer the chefs, and I mentioned to Steve that we had all this milk around that we were feeding the veal—I wondered if we could try feeding our poultry on it."

Many years ago, French farmers had fortuitously discovered that raising (or at least finishing) their poultry on milk produces a succulent, snow-white flesh. Chickens are naturally lactose-intolerant, but over the centuries, French farmers have figured out how to introduce milk gradually into their poultry feed.

With a mix of naïveté and chutzpa, Sylvia picked up the phone and called the il-

lustrious Georges Blanc, the Michelin three-star chef who is also the president of Association de Volaille de Bresse. "At first, Chef Blanc was reticent," recalls Sylvia, who, in her European way, refers to all chefs by their title. "He said that America was so protectionist about poultry that he had no way of selling his

en the choice between cheaper and better, his clientele will choose the latter.

The Pryzants' latest effort is grown-to-order, apple-fed baby pigs. The idea came from Wayne Nish, the creatively contrarian chef at March: "I wanted them to raise a pig on apples, an English Berkshire, which is the breed that the Japanese raise for tonkatsu. It has uniquely dense flesh and high fat content which permeates and softens the meat, whose flavor is fortified by the apples. The fat is what makes it great. You read advertisements for pork with fat content reduced to less than 50 percent. That's an abomination."

ROBERT LEWIS, A WOODY ALLEN LOOK-alike who is chief marketing representative of the New York State Department of Agriculture, was a co-founder (with Barry Benepe) of the New York City Greenmarket. I once asked him to explain what strikes me as the central paradox of agribusiness: "How is it that on any day of the year, I can go into an open-air market in Oaxaca, Mexico, a grindingly poor city, and routinely find more variety and consistently more flavorful vegetables than in Gristede's?" The answer is that you need small producers who are raising for quality and flavor rather than tonnage and shelf life. And you need a market for those producers. You can't land planes without an airport. You can't develop local agriculture without a market.

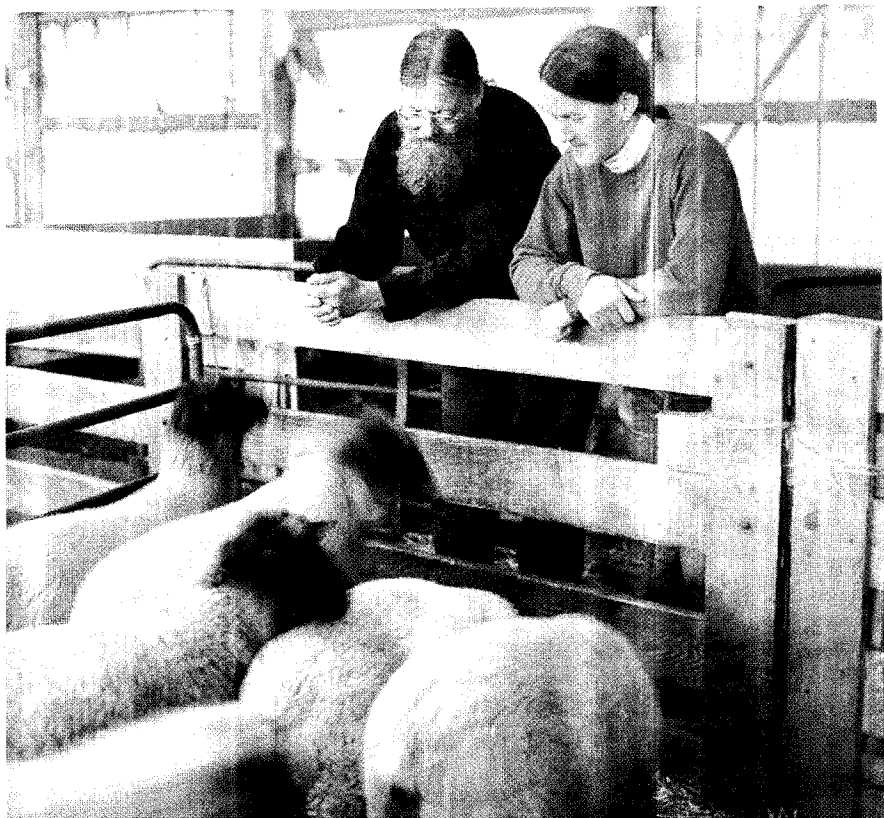
"The city used to have two wholesale farmers' markets, providing a link between local farmers and New York City stores and restaurants," Lewis explained. "They were the Bronx Terminal Market

could find. One of the letters was addressed to "Chef Danny Meyer," who is the restaurateur but not the chef at Union Square Café, Gramercy Tavern, Tabla, and Eleven Madison Park. Meyer passed the letter along to Tom Colicchio, his chef and partner at Gramercy, who promptly picked up the phone and called her.

and the Canarsie Market. They were vibrant entrepôts where each night a hundred farmers, sometimes more, would come from Long Island, the Hudson Valley, New Jersey, and Pennsylvania. They sold directly to stores and restaurants and also to a few big wholesalers. By the mid-seventies [when New York was near bankruptcy], the city decided to privatize the markets. The Canarsie Market was so dilapidated that it was effectively out of business, and the city sold the lease on the Bronx Terminal Market to a real-estate developer who converted it into a warehouse with a Yankee Stadium parking lot on its roof. The consequence was that most farmers stopped dealing with New York."

Removing the link between the farmers and the markets, in turn, put tremendous economic pressure on the small family farms in the New York Food Shed, which Lewis describes as roughly a hundred-mile circle around New York City, within which it is practical to truck in fresh farm-grown and farm-raised products.

A 1973 article in the *New York Times* by John Hess about a farmers' market in



"Like the monks in Ireland who preserved the Latin language, says one chef, "they have given us back all kinds of vegetables."

Syracuse inspired Barry Benepe and Lewis, two idealistic young regional planners at the time, to try to do something to preserve and foster small local agriculture. At the same time, the much-reported destruction of Les Halles market in Paris indicated to Lewis and Benepe that if the anti-food forces could prevail in what was for all intents and purposes gastronomy's Vatican, then no place was safe. Within a year, Lewis and Benepe had organized the first of what has since become 28 farmers' markets in New York City.

It had a transforming effect on the New York foodscape; chefs like Barry Wein at the Quilted Giraffe and restaurateurs like the late Karen Hubert Allison of Hubert's seized on the new ingredients to help create an original American haute cuisine. Where those pioneers led, Michael Romano, David Bouley, Eric Ripert, Tom Valenti, Waldy Malouf, and the rest of the top chefs in town followed with great gusto.

Delouvrier was on hand for both the fall and the renaissance of our local food supply. Trained in France, he immigrated to Canada, then to Hillsdale, New York, in the Catskills (where he met his wife, Mary), and then, in 1973, to New York City.

"New York was exciting for me then," he says, "but the food wasn't special. No

baby vegetables, no fresh scallops on the shell, and no foie gras except for a canned French item that came half cooked so you could finish it in the sauté pan."

He went to Paris in 1978, to work under Alan Senderens, one of the founding fathers of nouvelle cuisine, at L'Archestrade. "When I returned to New York in early 1981, there were baby greens, beautiful berries; the lambs got smaller and pinker; the veal got whiter; organic vegetables were easier to find. It reminded me much more of France than the New York I had left two years before.

"These days it is simply getting better and better," Delouvrier observes. "I am seeing better mesclun made from new strains. The fruit is impeccable. The flowers that we are putting in salads weren't around in the early eighties. And the cultivation of wild food is a whole new thing. I have a supplier upstate, Honey Locust Farms, that grows dandelions and harvests them when the leaves are small and tender. You put that on a grilled rabbit with some baby arugula and, if you are lucky, some big morels, and you have a totally local, pristine dish."

"WE CALL THIS FARMAGEDDON," NANCY MACNamara jokes with a gesture that takes in seven acres of rich alluvial soil in the floodplain of the Hudson. Her farm-

house rests in the shade of a 200-year-old locust tree; hence its name, Honey Locust Farm.

MacNamara presides over a laid-back operation that has echoes of the back-to-the-land commune days. One cannot tell whether people are offspring, siblings, mates, employees: All appear to feel free to use the phone or open the fridge. But this is no R. Crumb tableau. Honey Locust is an efficient operation with four acres of custom vegetables.

The air is filled with the sound of songbirds as we walk to Nancy's herb garden. "We have so many birds," she observes, "we hardly ever have to spray to keep away the insects. The birds eat them."

It was here that MacNamara came in 1985, on the rebound from a failed marriage. She and her father began to raise and market berries and garden vegetables; then as now, she spent the winter months in Veracruz, Mexico, taking photographs.

Affable, attractive, artistic, and with good product, she quickly developed a clientele among the new young chefs for her intense berries and custom-tended rare herbs. Jean-Georges Vongerichten was one of those early customers, among a group that has since grown to include the chefs of Lespinasse, Tabla, and Patroon.

"Nancy will find me the wild herbs of the region," Vongerichten says. "And she



Basic ingredients: Clockwise from left, lamb being prepared at Lespinasse; Delouvrier strikes a deal with the Stosieks at their farm; the Enzians survey their flock.

ors who forages and then cultivates wild herbs. "There are no books on how to grow this stuff," she explains, "so when a chef like Jean-Georges asks for them, I bring them in from the wild and plant them in front of my house. I watch them grow for two whole seasons to see how they respond to heat, light, water. Before I grow them for a restaurant, I know their life cycle."

DOMESTICATING WILD FOOD IS ONE way of bringing added flavor to the table. Reintroducing delicious varieties of fruits and vegetables that don't meet the shelf-life and transportability requirements of agribusiness is another. The category of so-called heirloom varieties has expanded to include new hybrids whose flavor is as powerful as the true antique varieties'. The chantenay carrot, thin as a railroad spike, is one heirloom vegetable that David Bouley loves; he singles it out as an exemplar of produce that is "as close as we are going to come to the pure strains, full of flavor, that they used to have in France in the *potager* gardens of the eighteenth and nineteenth centuries."

Peter Hoffman, owner-chef of Savoy, is a veteran—he cooked at Hubert's—of the first Greenmarket-inspired wave. He has since become a board member of the Greenmarket and a tireless advocate for small-scale, big-flavor agriculture. "Farmers and gardeners used to save prize seeds they would share or trade or pass on to their children," he says. "Like

the monks in Ireland who preserved the Latin language and reintroduced it to Europe, they have now given us back all kinds of vegetables that are commercially viable on a small scale." These are vegetables that a chef who has a relationship with a farmer can ask for in the winter and know that he or she will have them come

June when they are needed for the table, the culinary moment of truth.

The names he rattles off sound like a poem: beans like Jacobs cattle, yellow soldier, and scarlet runner; squashes like the blue Hubbard and cheese pumpkin.

WHEN DELOUVRIER MAKES A CONFIT OF BABY-lamb shoulder, he salts it and rubs it with garlic and leaves it on a refrigerated rack overnight; then, the next day, he confits it—that is, he submerges it in hot olive oil—for an hour, then spit-roasts it in the time-honored method. It is delicious. "I get unctuousness and crispness that way," he explains. As with so much of Delouvrier's food, it is not the complexity of the technique but rather the time and care that deliver flavor, simplicity, and focus in the dish.

The secret is the lamb, of course. Baby lamb. You don't find lamb like this in the market. "Sometimes they try to sell me lamb that looks like dog meat," he says with overpowering disgust to Rudy Vaccari, who has joined us for our next farm visit.

Vaccari is the jocular and Runyonesque owner of Piccinini Brothers Meats. Founded by his dad and his uncle, Piccinini has provided meat to top Manhattan restaurants since the era of El Morocco, through nouvelle cuisine and into the current fusion and new American cooking.

"We used to get beautiful squab that a guy raised out by Idlewild," he says to pass the time of day. "You remember Idlewild? It's funny to think of it now, but there were little farms and producers in the five boroughs back then." Like a counterman from the pastrami-on-rye era, he dreamily adds, "It was gorgeous flesh, snow-white with a thick layer of yellow fat."

We drive past the northern rim of the Catskills and through the great gorge of the Schoharie Valley, a wide plain carved by the glaciers and ringed by rippling green mountains and slate cliffs. We pass the sign indicating the turnoff for the modest home of Al and Alice Enzian, who constitute both the A's (and the entire labor force) of A&A Lambs.

Al Enzian is a tall man, fitly middle-aged. With his shoulder-length gray hair pulled back in a ponytail, he looks like he could have played bass for some incarnation of the Allman Brothers band. His wife, Alice, is a slim, pretty woman—quiet at first. Her long, straight hair, like her husband's, is tied back.

The two met in New Hampshire where they had gone to college, both majoring in animal science. After graduation, Alice took every job she could get that involved animals. Mostly she worked with horses, as did Al. "I became the assistant to the vet who looked after the Budweiser



will pick them, wash them, and pack them so they are ready for me to use. She found wood sorrel, wild garlic mustard, yarrow, chickweed, and sassafras. She told me about an old recipe that she makes where you stuff the cavity of a chicken with sassafras leaves and then roast it."

MacNamara is one of the few purvey-

Just desserts: Al & AliceENZIAN, proprietors of A&A Lamb, enjoy the display of Christian Delouvrier's gratitude at Lespinasse.

Clydesdales," he says. "I had to be ready to drop everything and fly out whenever we got a call."

Neither of them had ever envisioned a future in lambs, but one fortunate Christmas, Al decided to give Alice a sheep for a present. His employer, the vet for the Clydesdales, told him about a man who sold sheep. He also counseled him to stuff a \$5 bill in his shirt pocket when he visited the sheep man.

"Why's that?" Al asked.

"Because when you ask him what the price is, he will tell you, 'I'll take whatever you have in your front pocket.'"

Alice got her sheep, a female. They bred it. They sold the lamb. "I was astounded," Al says. "It was so different from the horse business, where it takes a long time to realize money from an animal. Here was this lamb, just a baby. I had grown it. I sold it. I had cash in my hand."

In short order, theENZIANs became lamb growers. Not milk-fed baby lambs at first, just regular old grass-fed lambs that they sold as whole processed carcasses to what Alice refers to as "the freezer business"—country people who will buy a whole animal cut up in parts that they store in a freezer.



Four o'clock that morning, Al answered the phone. "This lamb is great—I need as many as I can get," Rudy Vaccari implored

Encroaching malls and suburbia drove them from Al's family farm to property outside of Cooperstown, which, like the rest of New York State, is primarily dairy country. Among the farmers, they had a neighbor who raised grass-fed lambs. That neighbor had committed his livestock to the Piccinini Brothers.

One year he came up short on an order and arrived at A&A, totally panicked. Al said, "If I were buying baby lambs, I would want them like my two over there by the pen. They're still on milk and nice and plump."

Four o'clock that morning, Al answered the phone. "In this part of the country," he remembers, "if a farmer gets a call at 4 A.M., it's always an emergency. When I answered, I could hear sirens in the background. I didn't know what had happened, but I feared something terrible. It was Rudy Vaccari calling from Piccinini: 'This lamb is great—I need as many as I can get.'"

At this stage of the game seven years later, "all they can get" is 525 lambs per year, about half of their annual output.

Piccinini, to which Al delivers once a week, is steady, reliable business, but not fail-safe. A few years ago, there were long stretches of the year when David Bouley was buying five to six whole lambs a week. When Bouley closed down, A&A took a big hit. Just about then, however, the nearby city of Utica received a big influx of Bosnian refugees. Bosnians love lamb. They quickly sought out theENZIANs. At this point, their Bosnian neighbors will buy whatever theENZIANs have left over after the Piccinini orders.

In the barn—a roofed-over, open-air affair where one pen holds the current crop of baby lambs—three dozen little lambs scamper about, moving in unison and *baaing*.

"You can't crowd them. It stresses them, and stressed animals lose carcass," Alice says by way of communicating a concern for her animals but also leaving no doubt that they were born and bred for the plate.

"We use a cross of Dorset and Suffolk breeds," she continues. "Dorsets have

pointy heads and come through the birth canal easily, and Suffolks are good and chubby at birth and they can lamb all year long."

Al enters the pen. The lambs bunch up and wheel around like carousel figures. He wades through a sea of moving wool and swoops up an animal, places it in a harness, and weighs it.

"Forty-eight pounds," he reports. "The right weight but not the lamb for you," he tells Delouvrier.

"It doesn't feel right. I don't like the way it hangs in the harness: It's folded," he explains, closing his hands together as if they were a book or a newspaper. "A good lamb is like a page in an open book." He opens his hands in the reverse motion.

We feel along its backbone; it is bumpy, and along its flanks its rib bones are quite hard to the touch: not enough fat.

Al goes in among the lambs again, cutting one out from the group and installing it in the weighing harness.

"Forty-nine pounds. Same weight, but this is a great baby lamb.

"Lots of fat," (continued on page 80)

Friends of the Farmers Share Their Secrets

CHEFS ARE NOT THE ONLY ONES WITH ACCESS TO FARM-FRESH ingredients. Here is what some of the city's Greenmarkets are offering this summer—and what the chefs are making with the bounty:

Come June, most urban epicures who anticipate that first perfect tomato are dreaming of a garden-fresh beefsteak to slice open and sprinkle with extra-virgin olive oil. Yet by midsummer, they are limited to the paltry-looking vine-ripe versions with rubbery skins and mushy interiors available in the markets. The holy grail of tomatoes, according to most city chefs, comes from the ground of Eckerton Hill farm in Lenhartsville, Pennsylvania. Proprietor Tim Stark showcases his 130 heirloom varieties every Monday and Wednesday at the Union Square Greenmarket. At Chanterelle, owner and chef David Waltuck rhapsodizes about these coveted orbs. He explains: "With the current drought crisis, Stark has to hand-water the plants instead of relying on rainfall, and with less water than usual, the tomatoes are as sweet as ever." For a summer starter, Waltuck purées the perfect fruits in a chilled consommé topped with a luxuriant dollop of crabmeat and caviar. Alfred Portale, of Gotham Bar and Grill, one of the founding fathers of the city's Greenmarket movement, declares easily: "Eckerton's tomatoes are the best on the planet. Most tomatoes you see at the stands look great, but when you bite into them, it's a whole different story." Portale features up to seven different varieties (from the jumbo green zebra stripes to the tiny purple and brown cherries) in a cold salad with a splash of olive oil, a drop of vinegar (Portale notes that it's just a hint, to prevent overwhelming the flavor of the pristine fruit), shaved Parmesan, crumbles of Roquefort, and the usual coterie of baby greens like arugula and sprouts. Chef Caroline Fidanza, who, before steering the small, efficient kitchen at the Diner in Williamsburg, Brooklyn, worked at Stark's jam-packed stand, attributes his four-star-caliber crop partially to the soil and mostly to Stark's abilities as a farmer. Though Fidanza notes: "He has an artistic temperament more than a calm, bucolic nature. He represents also the dark, pessimistic side of farming. Every harvest, he swears that he is going to plow his fields over." For spicier dishes, the next eight weeks are the optimum time to pick up some of his 100 varieties of chili peppers the farm grows.

DIANE FORLEY, THE CHEF AND OWNER OF VERBENA AND LONG-time Greenmarket enthusiast, is delighted by her customers' appetite for vegetables this summer. Sure, the record temperatures call for her lighter vegetarian dishes, but no doubt the market's flourishing bounty contributes to the current booming vegetable demand. Recently, spinach has been muscled out by the heartier lamb's-quarters from Guy Jones's

highly regarded Blooming Hill farm in Blooming Grove, New York. For the past thirteen years, Jones has traveled down the Hudson every Friday to offer his exotic goods. Forley defines lamb's-quarters as "what you think spinach should taste like: hardy and earthy and just more *green*." Chefs concur that spinach often possesses a metallic flavor, while this vegetable is quite bold, despite its spindly appearance. David Paige, a cornfed Wisconsin transplant who was a homegrown activist well before he opened the doors of his tiny Home restaurant six years ago, agrees. He marvels at Jones's bounty: "The guy is a genuine weed picker. He'll get you ramps in early April. He picks black mint—this stuff is so strong, it smells like petrol, but stir it in with some black beans and chili peppers and the dish zings. He also grows teenage lettuce." This, for those unfamiliar with the ever-expanding culinary world of baby greens, is the older, more flavorful sibling to the wildly popular mesclun salad mix. Fidanza sautées the lamb's-quarters (also dubbed "wild spinach," for its rampant spreading throughout the garden) with marble-size fingerling potatoes as a side dish to her pan-seared garlic pork chops, or folds it into the brunch frittata. Purists, take note: These greens need to be cooked so that the vegetable's earthiness can mellow into its signature sweetness.



Sautéed wild spinach (lamb's-quarters) at Diner in Brooklyn.

FOR THE MAIN COURSE, DAVID Paige swears by the trout raised by Edenbrook trout hatchery in Forestburgh, New York, where the farm-raised fish are grown in man-made ponds (rather than the cement-bottom structures of most hatcheries). Owners Resa and John Wallach, who visit the Union Square market each Saturday, claim the purity of water at Edenbrook is unrivaled, noting that a local

spring-water company asked to bottle it a few years back. At his Drovers Tap Room, Paige smokes the fish and serves it with johnnycakes and a horseradish-maple drizzle. Paige also likes to panfry their smaller 2½-inch troutlings with a coat of cornmeal, which when served with a side of tartar sauce become the ideal bar food. "It reminds me of the smelt fries held each spring back home. You would go just to drink all the free pints of beer that came with the fish." Chef David Wurth at Savoy restaurant lets the folks at Edenbrook decide his order depending on what's in season: German brook, rainbow, or even tiger trout are delivered whole to the restaurant. Wurth likes to filet the fish from the back (rather than the usual belly position), creating a convenient pocket to stuff them with wild mushrooms or seasonal greens. For Judson Grill's Bill Telepan, the brook trout is the gold standard. Telepan hot-smokes the fish to a medium-rare so that it maintains the rich and, yes, fatty taste. For a late-summer dish, he brushes it with a lemon vinaigrette and serves it on top of corn blinis with scallion sour cream.

MAURA EGAN



Pride and

The words *Senator Clinton* should have been enough to end the bitter skirmishing between the mayor and the governor. Finally, last week, Pataki shocked the warring troops by embracing Rudy in order to fight the common enemy.

By Michael Tomasky

Politics

UNBELIEVABLE. • AS LATE AS LAST THURSDAY AFTERNOON, I was talking to a Republican insider who'd been part of a group that was trying to make peace between Governor Pataki and Mayor Giuliani. He wasn't terribly optimistic, either: He'd been telling me how he'd approached the governor "several times" trying "to make the argument that peace should be what is reasonable here." Pataki, he said, would just nod and mumble, "I understand what you're saying." • Looks like he really did. • To call Pataki's declaration of support for Giuliani last Friday afternoon a bombshell is the political understatement of the year. "I was completely and utterly and totally shocked," says one Giuliani supporter. "There was nothing to indicate this at all. *Nothing* to indicate this at all. I was shocked." • Conservative Party chairman Mike Long, who has endorsed the governor twice and who has been one of his closest allies, says he got a call from the governor around 10 A.M. Friday. "I was taken aback,"

Long admits, controlling himself. "Yeah, I was taken aback." • A Republican operative who's close to the governor walked into his office around 3 P.M. last Friday afternoon. "I didn't know about this at all," he said, reached shortly thereafter. "Yeah, I was very surprised. Very surprised." • It was, no doubt about it, a stunning turn of events. The Pataki-Giuliani feud had been, in the days leading up to last Friday, escalating rather than dying down. I spent the week talking with many insiders on both sides—or all sides, since there were really more than two—of the fight. Most agreed that eventually, someday, when pressure from George W. Bush and other national Republican figures finally became too great for the governor to resist, Pataki would ultimately come around and tell Long Island Congressman Rick Lazio to back off, swallow hard, really hard, and make his accommodation with the mayor. • But last week? Absolutely no one expected it. Lazio was all set to go ahead with his

Illustration by Zohar Lazar

announcement, which had been (and still may be) scheduled for next week, despite the governor's request—a marching order, really—that he hold off unless Giuliani decided not to run (fat chance). Some Giuliani people had been in despair, speculating at that point that, just maybe, the mayor would sit out the Senate race, keep being the mayor, ward off the unbearable Mark Green, let Pataki back Lazio (effectively making Hillary Clinton the next senator, according to their thinking), and then run for governor—perhaps against Pataki himself—in 2002.

And then, *poof!* Problem gone. In truth, in the long term, it may not be. But for now, Pataki has surprised everyone by showing a degree of leadership that few observers, frankly, thought he had in him. So how did it happen?

ONE GOP SOURCE CITES THREE FACTORS THAT the governor simply came to realize sooner rather than later: first, that Pataki himself has taken some hits lately on the leadership front, what with the criticism for turning in one of the latest budgets in the state's history; second, the private meeting held Tuesday between the mayor and Al D'Amato at Gracie Mansion, first reported in last Friday's *Daily News*, which paved the way; and third, the polls. "Everyone sees where it is," this source says. "Lazio is just a nonfactor here, and you can't pretend otherwise. Credit goes to the mayor and the governor for realizing you've got to put party ahead of personalities."

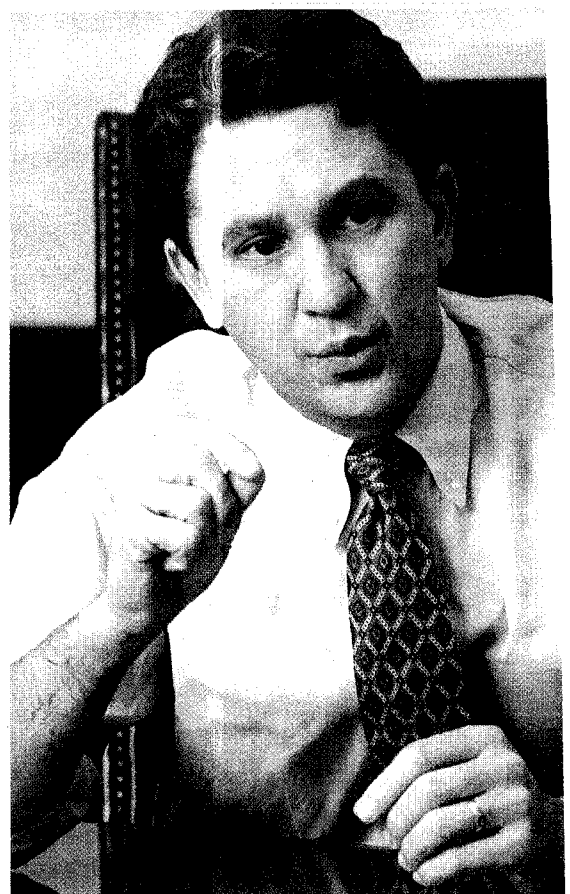
No doubt all those are true. But there was more at work here. If, by November 2000, it indeed comes to pass that Rudy Giuliani has vaulted his way past Hillary Clinton and into the Senate on the shoulders of a united Republican Party in New York, it all might be traced back to some loose talk at a party two Sundays ago in the Hamptons.

It was Al D'Amato's birthday bash, thrown at the home of Charles Gargano, who's the head of the state's economic development agency. The governor was there, as was his press secretary, Zenia Mucha. So, crucially, was New York *Post* columnist Neal Travis.

In his column last Tuesday, Travis wrote up a major item about the party, saying what everyone knew—that those in attendance would sooner see Giuliani retired from public life altogether. Travis wrote that he went up to the governor and asked him if he'd support the best candidate for senate. "You mean Rick Lazio, of course," the governor replied. Travis made it clear that governor was speaking with his tongue in his cheek. But D'Amato and Mucha, quoted elsewhere in the story, didn't seem to be joking at all when they said Lazio was their man and he could beat Hillary.

As I said, everyone who follows this stuff knew that these people felt this way. But it was shocking to see them quoted so openly discussing the topic, with their names attached to their quotes. Did they think they were talking off the record? Maybe, but once it hits print, that doesn't matter. There was a hubbub, *Post* political reporters Fred Dicker and Robert Hardt Jr. had Travis on Dicker's radio show to defend his item, and the paper published a short story the following day saying that Pataki denied he was supporting Lazio.

And that item is what did it. "I think this has all been created by that Neal Travis column," says one Pataki loyalist. "And I think this is a



The Conservative Party is no giant, but it is inflating its numbers, and its leader, Mike Long of Brooklyn, has one of the

PARTY TIME Pataki defused a showdown between Giuliani and Rick Lazio, above, who courted Conservative Party head Mike Long, opposite.

raiser James Ortenzio, party activist and socialite Georgette Mosbacher, and William Plunkett, Pataki's former law partner and one of his oldest friends. The make-a-deal-team members are all influential with the governor in various ways, but they were not unified in the way the Kill Rudy people were. The Kill Rudy people were on a mission.

So much for teamwork. The *Post* item threw their efforts into disarray. It was only afterward, reportedly, that D'Amato agreed to the Gracie Mansion meeting with the mayor. And once D'Amato did that, the logic of the deal was in motion, and Pataki obviously decided just to fish and cut bait. "You see, Rudy was very gracious about that Travis thing," the Pataki ally says. "And I think it was a way to pay him back."

A Giuliani supporter says one other factor was at work here. This person was on a conference call with two national Republican leaders just last Thursday—the day before Pataki's announcement—and says he had been talking to Republicans

around New York State for several days before that. "People were getting pissed off at the governor," this person says. "That was the buzz around. Everyone was calling the governor, saying you can't do this, you gotta go with the mayor. I know that was happening."

Whatever all the factors, it was a remarkable turn of events, and a strong statement by Pataki of who's the boss. When he first ran for governor, against Mario Cuomo in 1994, the Cuomo campaign ran an ad showing D'Amato holding a George Pataki figure by puppet strings. Giuliani, in endorsing Cuomo over Pataki that year, was fond of saying things like, *Pataki's not his own man, and I'd rather deal with someone who's his own man.* Pataki won, but that rap stuck with him.

Alongside that, it's fair to say that Pataki has never really faced a major-league challenge as governor. Things have come fairly easy for this farmer-boy go-ahead-and-underestimate-me chief executive. He got his tax cuts without much opposition. He got his death penalty. He got rid of Betsy. He sailed to reelection against a weak Democratic opponent. He won't go down in New York history as a workaholic governor.

This was his first big test of character. The announcement he made last Friday is

far from final—he still may end up backing Lazio, and there remain, after all, fifteen months until the election; moreover, it's not difficult to imagine the governor and the mayor circling back around each other like wary rottweilers a dozen times or more between now and then. But for now, the governor had made a pretty brave choice, a choice that had to be extremely hard for him.

"He deeply, deeply, deeply, mistrusts Giuliani," one supporter of the governor says. "And the people around him hate Giuliani; it's not that they just don't like him. There's a substantive reason they don't like him. They think Rudy is such a dangerous guy and so ungrateful and so unpredictable that you just have to eliminate him from public life because he's always going to turn on you."

It practically goes without saying that that's still true. If Pataki follows through and sticks with Giuliani all the way, and Giuliani makes it to the Senate, then last week's announcement may be one he'll live to regret. But last week he showed, definitively, that he's the boss.

FOR NOW, THAT IS. "LONG TERM, POLITICALLY, I still don't think it changes much," a Pataki backer says. "Ultimately, you still got Long driving this thing."

That would be Mike Long, the Conservative Party chair. Reached Friday afternoon, Long did not exactly sound thrilled with the day's course of events. Long has never liked Giuliani—in three mayoral elections, elections in which Giuliani has run with the backing of the Liberal Party, Long's party has never given the mayor its endorsement. The Conservative Party is a party of principle; its members really would rather lose than run with someone whose positions they can't stomach just for the sake of winning. Long says he still may support Giuliani, but he wasn't a happy guy at the end of the week.

"Let me say it one more time," he said. "The governor does not speak for the Conservative Party. He does not represent the Conservative Party. We will continue to look for a candidate who will fulfill the Conservative agenda. A candidate who wants our endorsement has to earn it."

Long is a serious player here. Generally speaking, Re-

publicans don't win statewide elections without having the Conservative Party's ballot line as well. Certainly, Pataki couldn't have in 1994. He beat Cuomo that year by about 190,000 votes, and he won 328,000 votes on the Conservative line—the Conservatives, in other words, provided the margin of victory. So Giuliani can have Pataki's support, but without Long's, chances are still strong that it's Senator Clinton.

How does Long feel about last Friday? "The only thing I'm concerned about is beating Hillary Clinton, and I don't think this is the way," Long says. "I mean, we've got eleven months here before we have to have a candidate. There's plenty of time for this process to jell." Long compared Pataki's announcement to the way New York Republicans tried to crown Bob Dole in the New York Republican presidential primary in 1996, closing it off to other comers. "In 1996, they locked the door and only let Dole in the race," Long says. "And you know what they did? They reelected Bill Clinton." He paused. "They stifled competition. What a sad commentary on contemporary politics."

"When [Pataki] told me he was going to urge Lazio to announce [his candidacy]," Long says, "I told him I disagreed with him. No. 1, did the mayor call him and say he was running? No. No. 2, did the mayor call and ask for his support? No. I'm not trying to stick a finger in anybody's eye here, but what if the mayor doesn't run?"

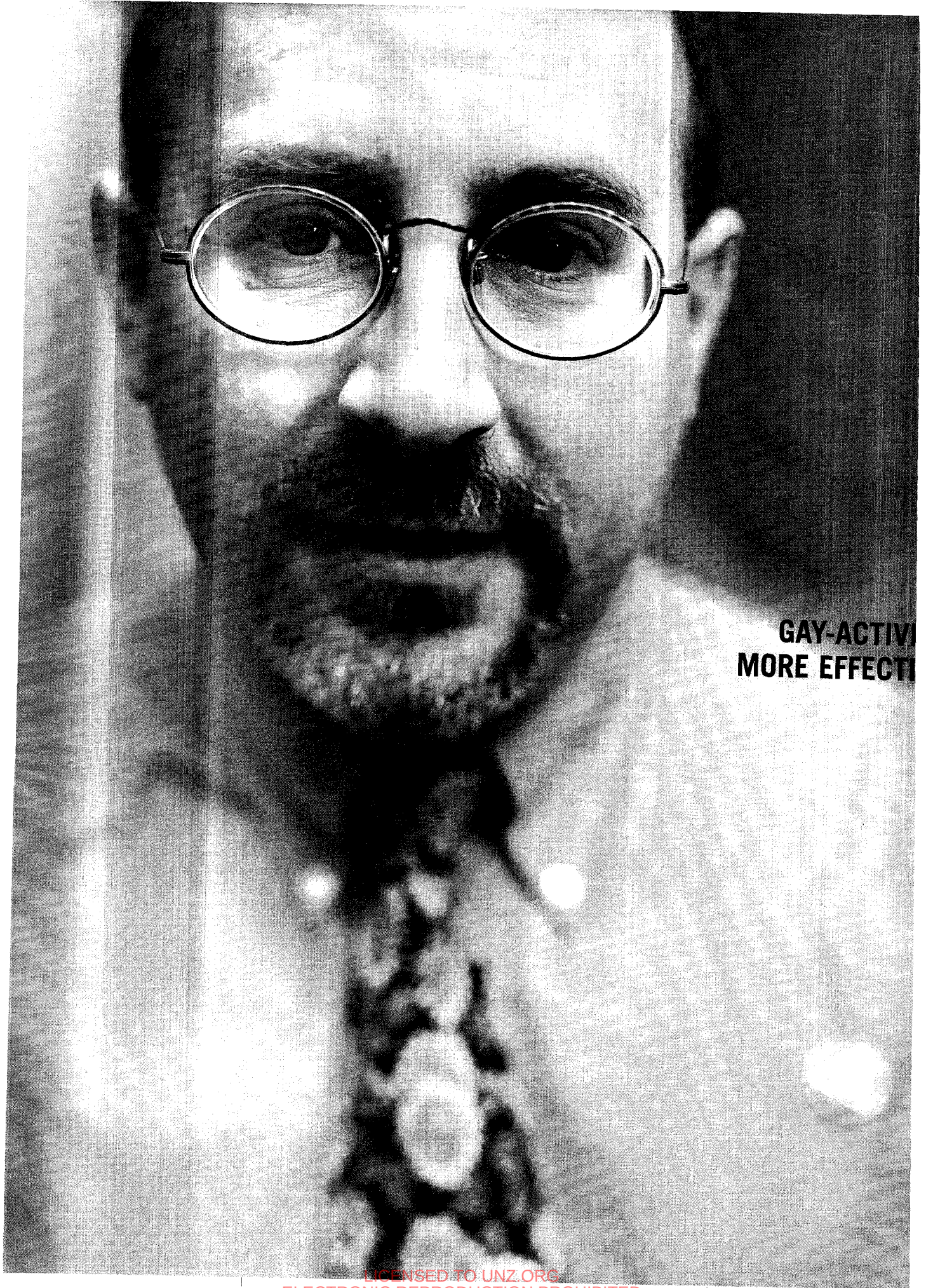
Well, then, *everybody's* screwed. But now, in all likelihood, the mayor will run. And how Long responds becomes the thing to watch. There is, especially, one logistical card he can play if he really wants to make trouble. The state's political parties hold their nominating conventions, where delegates vote to set the slates of candidates, in May or June of an election year. Usually, in the recent past, the Conservatives have held their nominating convention a week or two after the state Republicans held theirs. And usually, the Conservative Party has ratified whatever the Republicans have done before them.

But what if Long decides to hold his convention a week or two before the Republicans? The Conservatives will have named their nominee, in essence awarding the 300,000 or so votes that nominee is likely to haul in, before the Republicans name theirs. The GOP will, in this scenario, almost have to endorse whomever the Conservatives do.

That is months away. Pataki has made a bold move, but in this impossibly early stage of this impossibly contentious race, it may end up amounting to the moving out of one pawn.

**id ideologically principled,
r political minds around.**





**GAY-ACTIVE
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The Marriage Counselor

TORNEY EVAN WOLFSON IS BETTER-MANNERED THAN LARRY KRAMER, AN ANDREW SULLIVAN, AND MUCH SMARTER THAN RUPERT EVERETT. SO WHY CAN'T HE FIND A HUSBAND? BY ARIEL LEVY

M“MONDAY WAS MY BIRTHDAY, AND THIS IS THE BEST PRESENT I COULD have gotten!” says James Dale, sounding every bit the perky Eagle Scout he was until the Boy Scouts of America kicked him out for being gay. Last Wednesday, after nine years of litigation, the highest court in New Jersey unanimously ruled that the Scouts’ anti-gay policy violated the state’s civil-rights laws. It was the first time a court had taken the side of a gay Scout anywhere in the country. “This is exactly what the Boy Scouts taught me,” says Dale, grinning his toothpaste-commercial smile. “The system will prevail.” If you didn’t know Dale was the Gay Boy Scout, you’d think he was an actor, or at least an anchorman: the ridiculously blue eyes, the spray of freckles that accent his perfect complexion, the tall, lean build neatly wrapped in a beautiful dove-gray suit. “I was a Cub Scout, then a Webelo, then an Eagle Scout,” Dale says solemnly during the post-ruling news conference. “I was Scouting for over twelve years, so when I got the letter of expulsion, it was like a kidney punch; it really was a case of the secret that dare . . .” He hesitates, uncertain how the line goes.

“That dare not speak its name,” says the shorter and decidedly less photogenic man standing to Dale’s left. Evan Wolfson is senior staff attorney and director of the Marriage Project at

Lambda Legal Defense and Education Fund, and he’s the Eagle Scout’s lawyer. If James Dale and other plaintiffs like him are the best-known faces of the gay-civil-rights struggle, Wolfson is the driving force that gets them into the spotlight.

Wolfson, 42, has a reputation for being tenacious and willful (or just plain “bossy,” as his sister says), and for well over a decade he has actively been advancing some of the most controversial causes in the gay-civil-rights movement. Getting the courts to reject the Boy Scouts’ contention that a man with 25 merit badges and Scouting’s highest rank isn’t fit to guide young men because he’s gay is just a small part of his master plan.

If Evan Wolfson has his way, every man and woman in America will legally be able to marry any man or woman they want. This campaign is a long shot, to say the least: Twenty-nine states have passed statutes designed to deflect gay-marriage initiatives, and anti-gay-marriage legislation is pending in six others, including California, where an initiative forbidding gay marriage will be on the ballot next year. And it’s not just conservatives who can’t stomach the idea of two grooms. Bill Clinton signed the 1996 Defense of Marriage Act, and a small but vocal contingent of gay activists oppose wasting valuable resources in the pursuit of something that they think is

PHOTOGRAPH BY BRIAN VELENCHENKO

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dangerously bourgeois anyway.

But for Wolfson, who in a parallel universe would be the son of Bob Hoskins and Jason Alexander, this is a righteous crusade. Tucked in his wallet, he carries a little paper talisman with a quote from his hero Frederick Douglass written on it: "Power concedes nothing without the demand. It never did and it never will. People might not get all they work for in this world, but they certainly must work for all they get."

Giving homosexuals the right to wed would radically change their legal and social position in this country, and would affect adoption, taxes, rights of survivorship, medical coverage. In a legal journal, Wolfson once quoted from *Cabaret*, one of his favorite musicals, to make the point: "How the world can change, it can change like that, due to one little word: *married*."

"IT TOOK AFRICAN-AMERICANS 60 YEARS TO overthrow the system with *Brown v. Board of Ed.*," says Wolfson, sitting pensively in his Manhattan office in front of a giant framed portrait of Martin Luther King Jr. "It took 70 for women to win

In 1993, after a lower court had dismissed the case, Hawaii's Supreme Court ruled that the state had to provide a "compelling reason" before denying gay people the right to marry, and threw the case back to a lower court. At that point, Lambda agreed to join the fight and Wolfson came on as co-counsel. In 1996, the lower court ruled in favor of the three couples, but two years later, angry voters approved an amendment to the State Constitution allowing the Legislature to continue to restrict marriages to opposite-sex couples. The state had already appealed the '96 decision, and a ruling is expected any day now.

"So much has changed," says Cathcart. "Now nobody can say, 'Gay marriage? Oh, don't be ridiculous.' This has become a real legal, political debate, and Evan has done more than any one person to make that happen—probably more than any ten people."

Wolfson is adamant that gay marriage is a fundamental civil-rights issue for gays. "Nothing else would so transform the place of gay people in society, and nothing else would give us a better opportunity to enlist nongay people in un-

onto a sleek chair, I put the cup on his dining-room table. "Um, that's actually not okay," he says, tensing. The lower Manhattan skyline sparkles outside his windows, and the dim evening light throws shadows off the wall-mounted tribal masks Wolfson collected during his Peace Corps period in Togo. "This is my 'I'm 40 now' apartment," he says. "I couldn't seem to change my marital status, so this was the big change I made."

Wolfson is hardly the only driven, ambitious New Yorker unable to locate the love of his life. As his sister Alison puts it, "It's hard for me to understand why he's not in a long-term, serious relationship, but then again, I'm surprised that anybody *can* be."

"He's very dedicated to his work, which means he's traveling around the country a lot," says Bill Treanor, who's known Wolfson since they were roommates at Yale University and then at Harvard Law, and at whose wedding (to a woman) Wolfson served as best man. "He's really a kind of a legend, and some people find that intimidating." Another acquaintance has a less-charitable explanation: "Evan is so egotistical, he'll only go for the most at-

"NOW NOBODY CAN SAY, 'GAY MARRIAGE? OH, DON'T BE RIDICULOUS.' EVAN IS THE ONLY ONE PERSON TO MAKE THAT HAPPEN—PROBABLY MORE THAN ANY

the right to vote. Sixty or 70 years is a large chunk of your social life. I'd like to see our fight go a little faster." It is a line he uses to open lectures at universities or legal conferences: "People laugh." Near King's portrait there's a lei of shriveled flowers hanging on the wall, a memento from his 1996 visit to Hawaii, where he argued his best-known case, *Baehr v. Miike*.

It all started in 1990 when three gay couples sued the state for denying them marriage licenses. Dan Foley was a heterosexual Honolulu civil-rights lawyer with little experience litigating gay issues when they approached him. "They had made the rounds of all the gay groups and nobody would take them," says Foley. "It just wasn't a priority back then."

Wolfson's own organization, Lambda Legal, was no exception. "There was a lot of debate in the community about whether marriage was an appropriate or an attainable goal," says Kevin Cathcart, Lambda's executive director, "so we turned down the case." But Wolfson decided to help them on his own. (It isn't for nothing he was made a special prosecutor in the Iran-*contra* hearings; the guy doesn't take no for an answer.) "I gave them help and information behind the scenes," he says.

Understanding the realities of our lives," says Wolfson, poking the air with a stubby finger. He likes to use the phrase *scoopable majority* when referring to the nongay population that could potentially be won over to support gay marriage. "The Boy Scouts and marriage," he says, "are these iconic institutions. And we're asking fair-minded nongay people to acknowledge that there's such a thing as gay youth and such a thing as gay love. These are all frontiers of equality people believed we couldn't win."

He's proud that public discussion about gay marriage has forced Americans to hear and read *gay* in the same sentence with words like *commitment* and *family*. As Dan Foley puts it, "Evan's the major voice on this issue. Sure, there are a few others, like Andrew Sullivan, but without Evan, Andrew's work would matter far less—Andrew does the talk shows and makes appearances, but Evan's the real organizer."

YOU DON'T HAVE TO TAKE YOUR shoes off," Wolfson says, sliding off his black loafers as soon as he enters his very nice, unnervingly tidy apartment in the West Village. "Get comfortable." He hands me a glass of water, and as I settle

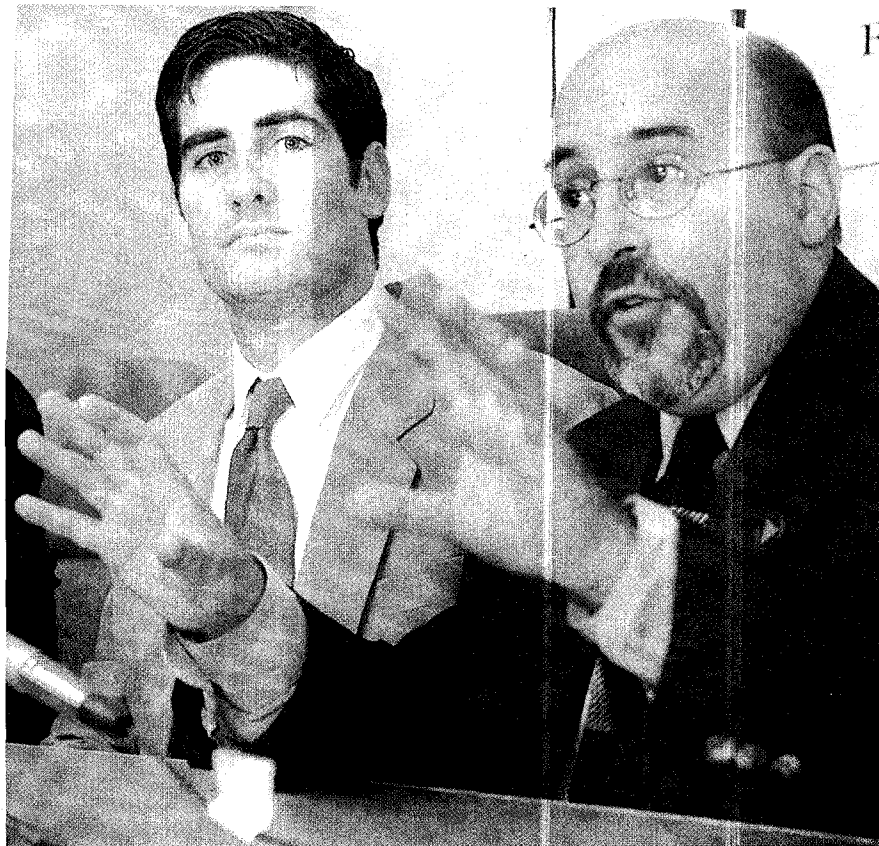
tractive guy in the room."

Whatever the reasons, bachelorhood doesn't seem to suit him: He's obsessed with family. His home and office are overrun with photographs of his nieces and nephews, and Wolfson is in constant contact with his three siblings, his parents, and his grandparents. In a single hour at his office one day, Evan received two calls from his parents and a third from his grandmother.

"He was always a fighter," says his mother, Joan. "He was just a little guy—a little shorter than the other kids—but he never had trouble standing up for what he wants or thinks is fair. In high school, his principal called to tell me that in between classes, Evan was walking down a hall and a big, tall African-American kid blocked the door. So Evan said 'Excuse me' three times, and then just slammed into this enormous kid. Well, the kid got scared and backed away."

A few years earlier, when Wolfson was in the eighth grade, he importuned the mayor of Pittsburgh, his hometown, until he secured a meeting. "I was pushing him to find out if we'd be getting a library in my neighborhood," he explains.

Unfortunately, neither his tenacity nor his passion for domesticity has landed him a man. And though he's willing to



SCOUT'S HONOR Evan Wolfson, at right, and his client, James Dale, meet the press after last week's favorable ruling in their case.

IS DONE MORE THAN OPLE."

joke about the irony in the fact that he's fighting so hard for something he's not even in a position to enjoy right now ("Those who can't do, litigate," as he puts it), he doesn't think it's *that* funny. "Historically, denying marginalized groups the fundamental right to marry has been a way of stripping them of their humanity," he says, his feet dangling over the edge of one of his impeccably clean couches. "It was central to the Nuremberg Laws, and anti-miscegenation laws were a major part of the Jim Crow South."

WOLFSON HAS HAD A HARD TIME convincing some members of his own community that this is the right crusade—at times it's been almost as difficult as enlisting "the scoopable majority." "People don't want to fight for this because for so long, marriage has been like a party we haven't been invited to," says Lambda's legal director, Beatrice Dohrn. "I personally would love a world without marriage, but if our mission is to win equality for gay people, I don't think the most effective way to do that would be to make everybody else unmarried."

Others feel that the advent of gay marriage would actively detract from their

lifestyle. "Since I've been out, I've enjoyed freedom from marriage," says lawyer-activist Bill Dobbs. "My relationships have been able to develop outside the confines of conformity, like water reaching its own level." Dobbs views the whole enterprise as foolish and mildly reactionary. "Evan used to do good work," he says, "but now he's preoccupied with family and faith."

Confronted with these comments, Wolfson struggles to stay calm. "To make a countercultural choice, you have to have a *choice*," he says, sounding like a very frustrated parent telling a child for the tenth time to go to sleep. "You can shroud yourself in outlaw mystique, but without freedom it's meaningless."

Marital freedom may be around the corner, or it may be a fantasy. In addition to *Baehr v. Miike* (now known as *Baehr v. Anderson*), similar cases are on appeal in Alaska and Vermont. There's no reason to be optimistic about either case, but it takes only one state to break the logjam, which is exactly what one of the justices said in the case currently being decided before the Vermont Supreme Court. "Listen," she told the lawyers and plaintiffs while the case was still being argued, "some state has to go first!"

Whether or not that state will be Vermont, Wolfson is absolutely convinced that this is going to happen somewhere, and soon. "But for bad luck and fierce opposition, we would have had a breakthrough in Hawaii," he says. "It still shimmers with possibility. This is just the

Paul Revere phase. After we have a single victory, we keep going, state by state," he says with a grin. "Then also nongay people will see that the sky hasn't fallen—the gays haven't used up all the marriage licenses."

ON A BREEZY EVENING, WOLFSON follows dozens of uniformed police officers into the stately National Arts Club in Gramercy Park for the annual Gay Officers Action League dinner. He will receive an award tonight, and he has brought along his brother Michael, who started the Knot, one of the most popular wedding sites on the Web; Lambda's receptionist Frank Roberts; and his assistant Bob Pileggi, who is busily taking photographs.

It's quite a scene. Master of ceremonies for the evening is Hedda Lettuce—decked out in a hot-pink ball gown and boa—who starts right in making unfortunate jokes. Wolfson gets ready for a very long evening. Before his turn at the mike, he has to sit through a melodramatic speech by *Dynasty*-esque transsexual activist Rosalynne Blumenstein and a performance by a young woman in a bomber flight helmet and backless pleather dress singing an opera aria while reverently holding a glowing orb in her hands. Next, New York City councilmember Margarita Lopez offers a vitriolic rant about the Giuliani administration. (Luckily, Howard Safir has already left.) "What about the pogrom under Dinkins?" someone yells from the audience. And at that point, David Dinkins himself rises to defend his name, but Lopez stops him, yelling, "Thank you, David! But I am a stone butch and I'll argue for myself!"

Wolfson receives a dramatic introduction—"When he rocks the boat, you better put your life jackets on!"—but he decides not to stray from his standard earnest pitch, not even for this group. He tells the story of his first Lambda case, a gay Florida deputy sheriff's anti-discrimination suit that was picketed by the local KKK. Wolfson talks about the courage it takes to be openly gay in the mainstream—as a sheriff, a cop, a Boy Scout—the same kind of courage that has sustained him during his clashes with foes and ostensible allies alike. In the time that I followed him, Wolfson never looked tired and never looked bored. He is consumed by the fight. "The thing that frustrates me the most," he says, "is when I see battles wasted because we chose not to fight, because we surrendered." ■

High CoolDays

KARA is a senior at Baruch College, School of the Humanities, where she is a member of the Phi Kappa Phi Honor Society. She is wearing a white t-shirt by Calvin Klein and a white coat with a black collar by Calvin Klein. The coat is \$175 at Barneys New York and Kuma 2400 (36 Greene Street).

With their nuanced feel for urban cool, New York teens can teach us a thing or two about honing that elusive style edge. Here, on budgets beyond their wildest dreams, ten city high-schoolers wear fall fashion their way.

Photographer: Donald Christie

Fashion Editor: Shan Anlauf

HEDY SIMON, sophomore at Friends Seminary, wears T-shirt by Hysteria Glamour, \$90, available by special order from Union (323-549-6950). Wool pleated skirt by Veronique Branquinho, \$520 at Barneys New York, IF Boutique, and Linda Dresner (484 Park Avenue, at 59th Street).

HAIR: XAVIER SOTO FOR MAREK & ASSOCIATES
MAKEUP: LEA SIEGEL FOR MAREK & ASSOCIATES
MARKET EDITOR: SHYAMA PATEL
FASHION ASSISTANT: IRINI ARAKAS
WITH SPECIAL THANKS TO BOWLMOR LANES (1110 UNIVERSITY PLACE) AND GEM SPA (131 SECOND AVENUE)

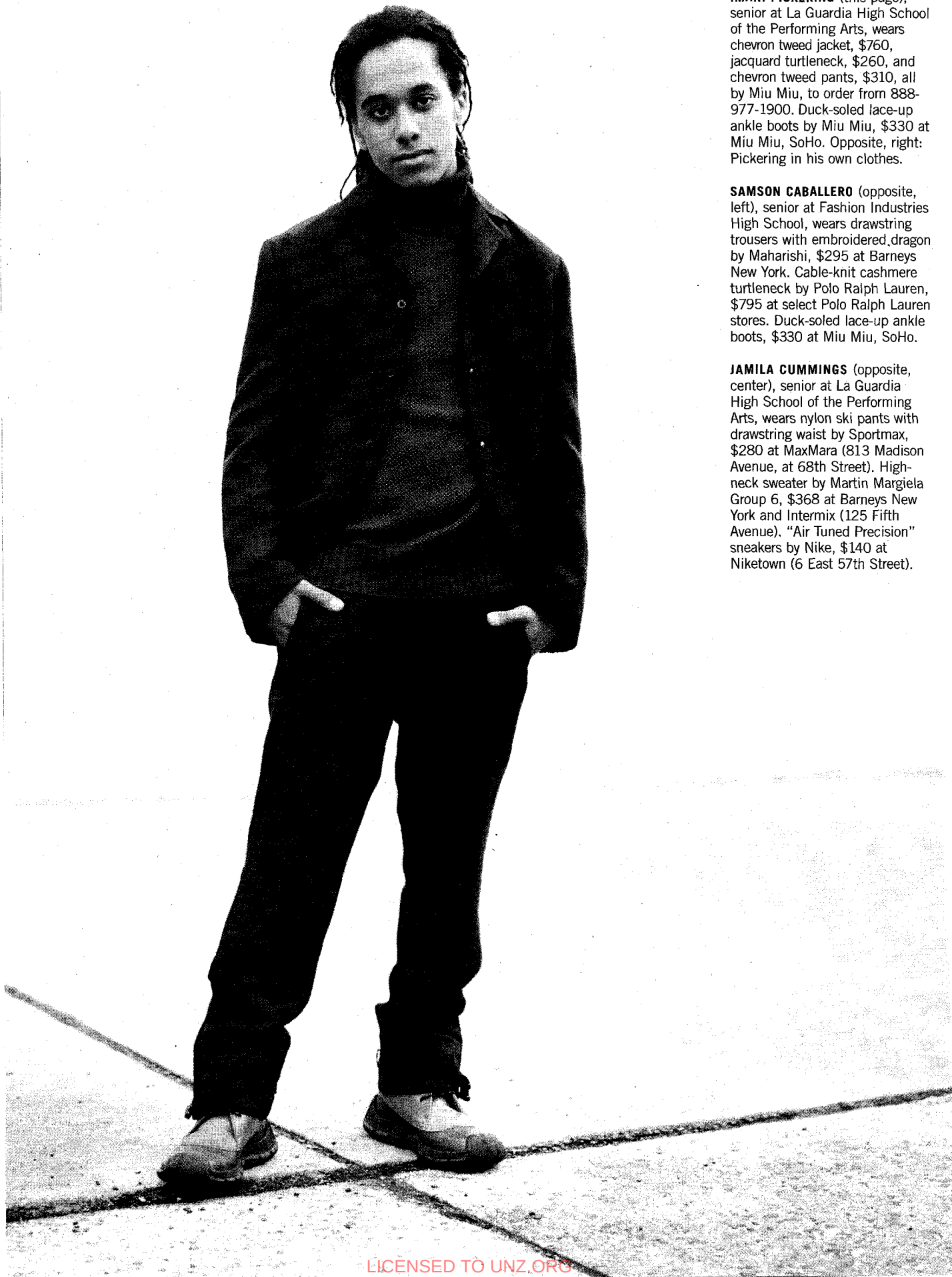
LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

ANNA SUSSMAN, senior at Riverdale Country School, wears felted-cashmere "Heart Beat" sweater by Daryl K, \$506 at Daryl K NY (21 Bond Street). Jeans by Earl Jean, \$106 at Barneys New York, Scoop (532 Broadway, at Spring Street), and Big Drop (174 Spring Street). Plaid skirt by TIBI, \$180 at Henri Bendel.





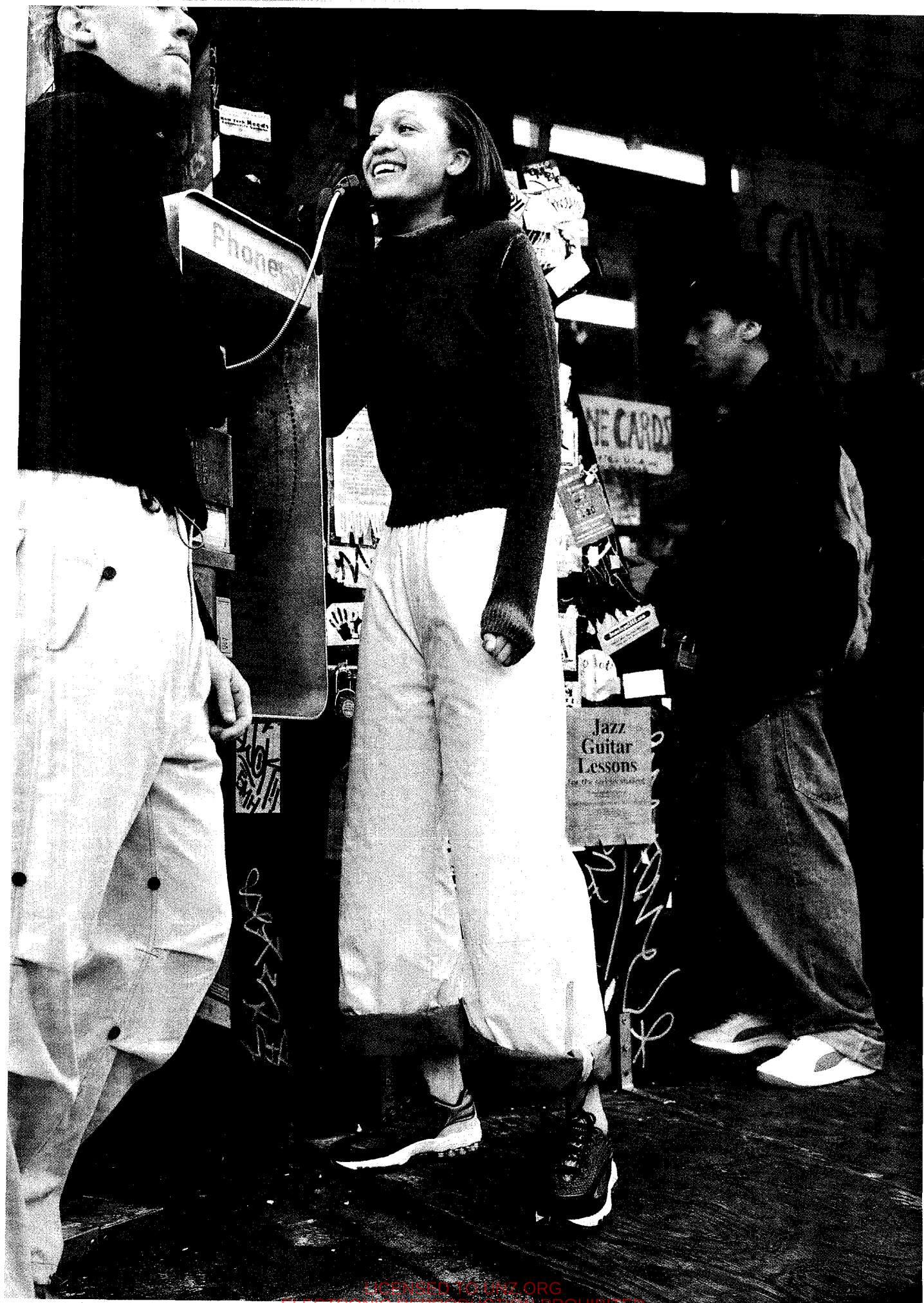
LONI LONDON, junior at La Guardia High School of the Performing Arts, wears gingham button-down top with floral appliqué, \$210, denim upside-down pencil skirt, \$150, and cropped snap-down cardigan, \$350, all by D&G Dolce & Gabbana at D&G NY Boutique (439 West Broadway).



IMANI PICKERING (this page), senior at La Guardia High School of the Performing Arts, wears chevron tweed jacket, \$760, jacquard turtleneck, \$260, and chevron tweed pants, \$310, all by Miu Miu, to order from 888-977-1900. Duck-soled lace-up ankle boots by Miu Miu, \$330 at Miu Miu, SoHo. Opposite, right: Pickering in his own clothes.

SAMSON CABALLERO (opposite, left), senior at Fashion Industries High School, wears drawstring trousers with embroidered dragon by Maharishi, \$295 at Barneys New York. Cable-knit cashmere turtleneck by Polo Ralph Lauren, \$795 at select Polo Ralph Lauren stores. Duck-soled lace-up ankle boots, \$330 at Miu Miu, SoHo.

JAMILA CUMMINGS (opposite, center), senior at La Guardia High School of the Performing Arts, wears nylon ski pants with drawstring waist by Sportmax, \$280 at MaxMara (813 Madison Avenue, at 68th Street). High-neck sweater by Martin Margiela Group 6, \$368 at Barneys New York and Intermix (125 Fifth Avenue). "Air Tuned Precision" sneakers by Nike, \$140 at Niketown (6 East 57th Street).



OLESYA TISHCHENKO,
senior at La Guardia High
School of the Performing
Arts, wears cropped
P-coat by Martin
Margiela Group 6, \$315
at Barneys New York and
Intermix. Baby tee by
Tommy Hilfiger Collection,
to order from 800-888-
8802. Plaid mini-kilt by
D&G Dolce & Gabbana,
\$300 at D&G NY. Opaque
tights by CK, \$13 at Lord
& Taylor.





MIKE HOUSE, junior at La Guardia High School of the Performing Arts, wears jeans by G-Star, \$125 at Barneys New York. Dickies jacket and T-shirt, House's own.

SASHA POPOVA, sophomore at La Guardia High School of the Performing Arts, wears wool-felt laser-cutout skirt by BCBG Max Azria, \$258 at BCBG Boutique (770 Madison Avenue, at 66th Street). Ponyskin jacket by Marni, \$2,600 at Barneys New York.

FashionSchool

For New York teens, looking smart in September requires more than a willing wallet. Three students of style map the way.

By Sally Singer



Steven Alan

Store Photographs
by Joseph Scafuro

Portraits by
Donald Christie

ON A SATURDAY AFTERNOON IN SOHO, Steven Alan's eponymous shop is a crush of pert body parts and equally pert wallets. Bobbed and braless, young women strip off their tops to try on shrunken T-shirts by Ripcosa and Petit Bateau with a nonchalance that makes Brandi Chastain seem as risqué as Liddy Dole. Everything about the place contrives to be girly and aggressive, from Liberty Print apron dresses by Hoyt & Bond to clunky Birkenstocks and Maharishi's Vietnam-inspired combats. Enter Anna Sussman, a 17-year-old maelstrom of hormonal hipness. She wears a gray Calvin Klein tank with a strategically ripped neckline, pearly slip skirt, and black sandals from the school of Dr. Scholl. ("Non-label APC," she growls. "I think they found some cheap shoe in Italy and decided to call it their own.") Anna rifles through the racks with professional purposefulness. She shakes her head: "Too expensive. Let's get out of here." But her dismissiveness is deceptive: One month later, she has scored a job at this very store, and the all-important employee discount.

FOR ANNA SUSSMAN, WHO IS ABOUT TO enter her senior year at Riverdale Country School, the Steven Alan post is just one in a series of foxy ruses to overcome youthful impecuniosity in pursuit of singular, awesomely knowing stylishness. She makes a new skirt a night (thanks to sewing lessons from avant-garde designer Elisa Jimenez), runs a sequined-flip-flop business (flops bought in Chinatown at \$1 a pair, sold at \$10 a pair), tracks down consignment Prada at Transfer International, and travels to an ob-

scure mall in New Jersey (read: no tax) to buy styles of sneakers you won't find in the city. This is not, it would seem, a girl who believes back-to-school shopping involves a simple trip to the Gap.

The seriously style-obsessed do buy big brands, of course, but with a picky *savoir acheter* and semiotic awareness that Carrie Donovan would approve of. For fall, Anna Sussman will order two pairs of custom-fit Levi's, but the fit she'll demand from the company is pure seventies—low on the waist, snug through the hips—and then she'll age the jeans in the washing machine with some exotic goop she's found.

DRESSING FOR HIGH-SCHOOL SUCCESS in this town requires a lot of drive, both physical and mental. Keira Stewart, on the verge of her senior year at Chelsea's Bayard Rustin High School for the Humanities, can't shop with her friends because "they lack the stamina." Over six feet tall in platform sandals, Keira stalks SoHo and the Village on weekends with a view to finding unusual and affordable takes on the season's key trends. When I meet her outside **Victoria's Secret** on lower Broadway, she is wearing snug, neatly belted Levi's and a trim yellow tee with a peepholed upper back. Her hair has been snipped into a demure gamine cap for the summer—Tyson Beckford's mother sent her to the beauty salon in the Hotel Pennsylvania for the cut ("It's so difficult to find someone who does short hair well," explains Keira with all the authority of an *Allure* editorial). The look is sleek and discreetly sexy, and during the course of our expedition,



Keira swoons over punky multi-zip pants, rightly spotting them as Tommy Hilfiger Collection doppelgängers.

more than a few boys will whisper to their friends, "Did she look at us?" as Keira strides by. (The answer was always no: She wore her now-ex-boyfriend's name on a gold chain around her neck.)

From Victoria's Secret, we head south to **Guess?**, where Keira prefers simple sport-inspired separates to the store's more romantic peasant offerings. She fingers an athletic-cut tank dress with pseudo-team numerical iconography on the chest ("My brother plays in the NBA," she offers by way of explanation) and checks out the latest capris in

GIRL POWER: On an allowance of \$150 per week, Keira Stewart hones a look that is street-smart and seductive. Above, at Bang Bang, she plunks for knowing designer knockoffs.



stretch denim. Capris are a tricky trouser option for Keira: On the one hand, it's a cut she favors; on the other, it's a cut now favored by too many others. Just like Anna, she doesn't want to see her style coming and going. We're out of Guess? in a flash.

We assess sneakers in the windows of Broadway shops—Nikes are cool, Reeboks are out, Skechers and something called "skippies" are impermissible—and tackle such essential nineties questions as piercing (Keira has a stud in her tongue) and tattooing (she's not opposed but not currently inclined). At **Bang Bang** on 8th Street, home of the incredibly cheap designer knockoff, she approves of the Dolce & Gabbana hologram tributes and the faux Miu Miu utility gear. Scarf tops in hot yellow—one of her favorite colors—make the grade; flimsy ethnic skirts and baggy combat trousers do not. Four years ago, Keira moved to the city from East New York, and with the change of address came a change of look: Home-girl styling and outsized sloppiness were tossed aside for metropolitan "class." Her style bibles are *Vibe* and *Blaze*, and her fashion choices reflect a general shift in hip-hop dress codes. According to Mimi Valdés, editor-in-chief of *Blaze*, "Because hip-hop is now so stylized and female emcees such as Lil' Kim and Foxy Brown no longer try to look like the boys with baggy jeans and heavy shoes, my readers are following their lead."

Patricia Field, the transvestite's boudoir of choice, has little at the right price to impress Keira. She swoons over punky multi-zip trousers, correctly spotting them as Tommy Hilfiger Collection doppelgängers, and flips through a rack of Daisy Mae ruched tube tops (so new Gucci) with mild amusement. Chain-mail halters prove the most tempting, but at \$140, they're beyond the financial pale.

Unflaggingly, Keira proceeds to consume **L'Impasse** (a va-va-voom emporium with intriguing Ozbek-esque bone-and-leather breastplates), **Village Outlet Shoe Center** (good for high-wedgie mules by Charles Amar; skip the Prada Sport wannabes), **Transit** (streetwise designer sportswear; Keira approves of DKNY and Lady Enyce), and blameless, nameless other No-Ho and 8th Street retailers. What becomes clear, as this young woman tries on both designer togs and designer knockoffs at a rapid clip, is that Keira would look good in a bucket, logoed or otherwise. And yet she is passionate about looking singular. When I first spotted her last spring after school in Chelsea, she was wearing a supertight, multicolor leather motocross jacket that I just couldn't place. Little wonder: She ordered it for \$400 from a specialized mail-order catalogue. Keira's big splurges are not coming from chain stores.

THE TIRELESS PURSUIT OF INDIVIDUALISM through dress, though, may best be accomplished through customization. Hedy Simon, a saucer-eyed 14-year-old with a penchant for Anne Rice and a tiny dog named Hendrix, doesn't actually enjoy shopping. ("My parents were hippies," she offers, as if this explains everything, although she is quick to point out that her 12-year-old Spence-going sister tirelessly demands a Kate Spade handbag and a cell phone.) But Hedy's professed lack of interest in retail adventurism hardly means that she's given up the style game. My first sighting of Hedy occurred in the East Village when she was wearing endless layers of gypsy skirts and punky tees and a shoulder bag covered in paint swirls and obscured pop-culture icons. The look was heady Hedy: Goth in effect but full of color, patterns (from Hawaiian prints to Kurt Cobain visages), and teenage ingenuity. The bag, for example, had been purchased for \$10 at a mall in Stamford, Connecticut, then plastered with stickers and Jackson Pollocked.

But that was Hedy's Village guise. When I meet her a few months later, she is preparing to go to boarding school and is undergoing a style makeover. Her once-multicolor hair is now cherry and chin-length; she wears a sweet scoop-neck dress in an eensy floral print, modest platform sandals, and a trim and tiny shoulder bag. Her eyes, however, are ringed in multihued glitter, and numerous shimmery stars dangle from her ears. "I can't live without color," she says poignantly. So off we go to **Urban Outfitters** in midtown, a color-lover's dream zone of ethnic gewgaw at (by midtown standards) Third World prices,



At Urban Outfitters, Hedy edits a sea of swishy cottons and silks down to two essential finds.

where Hedy edits a sea of swishy cottons and silks down to two essential finds: a bias-cut skirt in lustrous turquoise and a long slate skirt with a ragged, ruffled hemline that is a dead ringer for one of dosa's key summer designs. At a tender age, this girl has unlocked the secret of shopping on the cheap: Always forgo complicated cuts and prints for simple, standout basics.

I urge her to have a look in **Zara International**, the Spanish label that produces slick and super-affordable spins on both Prada and this summer's peasant craze, but Hedy will have no part of it: "I couldn't shop in there," she groans. "I'd be scared. *There's no color.*" **Express** proves equally unpalatable: Hedy is averse to sport looks (except for sneakers, which seem to be the Switzerland of



teen style), obvious knockoffs, and almost any garment with two legs ("My mother wants me to wear Calvin Klein jeans, but I think clothes should be pretty"). At **Claire's**, the accessories chain that sells delicate and funky jewelry and hair doodads for under a tanner, Hedy's head is turned by the Victorian-influenced filigree barrettes sold by the six-pack. Six, however, is not enough: To wear this look properly (in Hedy terms) requires no less than two dozen. And dragonflies are cool; butterflies, over.

I suggest we scoot off to NoLiTa for a look in **Calypso**, the urban rainbow girl's top boutique. Hedy has never heard of the store; nor has she ever shopped in the neighborhood. (Teens have surprising gaps in their maps.) The Mott Street

NEW GIRL ON THE BLOCK: Hedy is in the midst of a style makeover: Good-bye, gothy layers; hello, romantic ruffles. Through it all, however, she retains her artist's eye for vibrant color.

experience proves exotic and intriguing: At Calypso, she heads straight for the dosa original of the skirt she found at Urban Outfitters (but is stunned by the quadrupled price); at **Hedra Prue**, across the street, she scrutinizes hand-trimmed tees and separates ("Now I know what I'll do this summer"). In truth, Hedy seems slightly dazed by the idea that anyone would pay upwards of \$40 for a dyed or lace-edged bit of this or that. Her biggest purchase to date was her prom dress, a black fifties-inspired ball-skirt number lined with layers on layers of colorful tulle. She knows it cost a couple hundred but can't quite recall the label.

LABELS, HOWEVER, ARE NEVER FAR FROM the mind of Anna Sussman. She knows NoLIta like her peers across America know *Dawson's Creek*; she's watched every episode, every season in the life of Sigerson Morrison and Tracy Feith. When we leave Steven Alan on that Saturday afternoon, here's where we head: to **Daryl K** on East 6th, not Bond (be-



Anna knows NoLIta like her peers across America know *Dawson's Creek*.

DOROTHY PARKER POSEY: Anna won't wear capris ("Unless you're Jackie O, you just can't") or pants that hug the calves ("They remind me of Eurotrash women in Moschino").

cause Anna once spotted the same jacket in both stores on the same day at two very different price points) in search of red trousers (no luck—she's waiting for the sample sale); to **Tokio 7**, a resale shop in the East Village, where she plunks down \$28 for a massive cuff of peacock feathers (precociously Céline fall-winter '99). At **Rose's Vintage**, she pounces on a zip-top, disco-era Gucci shoulder bag—a steal at \$10, and who cares if it's real or fake? **Honeymoon Antiques** yields a seventies Mission Day Camp tee and a polka-dot sun hat (\$15 for the pair). **Rags-A-Gogo** begets a \$6 suede skirt in camel that is pure Sigourney in *The Ice Storm*. Her prize quarry for back-to-school

will come a few weeks later when she snags a tan zip-front-and-cropped-leather jacket (with wide ribbing

on cuffs and waistband) at **Monk** for \$35.

Lest one think otherwise, Anna is no vintage queen; it's all about getting the look without going broke. Her prom, or Circle Line (her ex-boyfriend attends Saint Ann's), outfit consisted of a Dries Van Noten dress (recycled from the year before) and four-inch Jean-Charles de Castelbajac mules from **IF Boutique** (at \$130, they were "probably the lowest-price objects in the store"). Her most treasured basics come from **APC**: For her birthday, a boyfriend bought her the store's take on the denim jacket ("cool because it's sort of shiny and has triple tucks on the sides"), but she won't wear it for a year or so until the jeans-jacket craze has died a fashion death ("The time is always right when nobody else is doing it"); last year, she tracked a simple coat, originally spotted in the Mercer Street shop, to the label's Hong Kong outpost just to get it in her size. By the way, should you think that Anna is clueless about matters non-sartorial, bear in mind that she is a top student and star basketball player and bakes weekly for a soup kitchen. She muses about going to Yale, "where everybody is so smart they don't have time to worry about clothes."

But that's still a year away. A hoarding in NoHo announces a new boutique for downtown-girl designer-of-choice Katayone Adeli, and I point out the **POSITIONS AVAILABLE** notice. "I don't want her job," says Anna. "She sells to Bloomingdale's." Postscript: A month or so later, exercising the teenage girl's right to change her mind, Anna has used her Steven Alan discount to snap up Katayone's trousers. They're all she needs for fall. ■



BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN



Hip Huggers

Amy Chan has a fondness for pockets, and many of her designs are adorned with them—including her newest, a line of playful but utilitarian tool belts. Chan had artists, stylists, and photographers in mind, and these professionals have quickly scooped them up. But the glitterati have latched on to them, too, in the current craze for hands-free bags. Chan makes her belts in canvas, nylon, and denim with either one or seven pockets; sundry snaps turn the small-size belt into a medium one, the medium one into a large (\$98 for the one-pocket version, \$125 for the seven-pocket).

AMY 8 CHAN/247 Mulberry Street/966-3417

Cover Story

If the charm of your lacy Victorian bedroom has begun to fade and the current rage for minimalism isn't your thing, a pleasing alternative might be these Elsa C. cotton coverlets. John Derian—of découpage fame—discovered them in Paris, proving he has as canny an eye for textiles as he does for old engravings. The French designs are reinterpretations of classic Provençal styles, but the spreads are made in India. Most are reversible with scalloped edges, and some are hand-stitched, but they're all quilted and come in a French size that translates into a full-queen (\$180 to \$540).

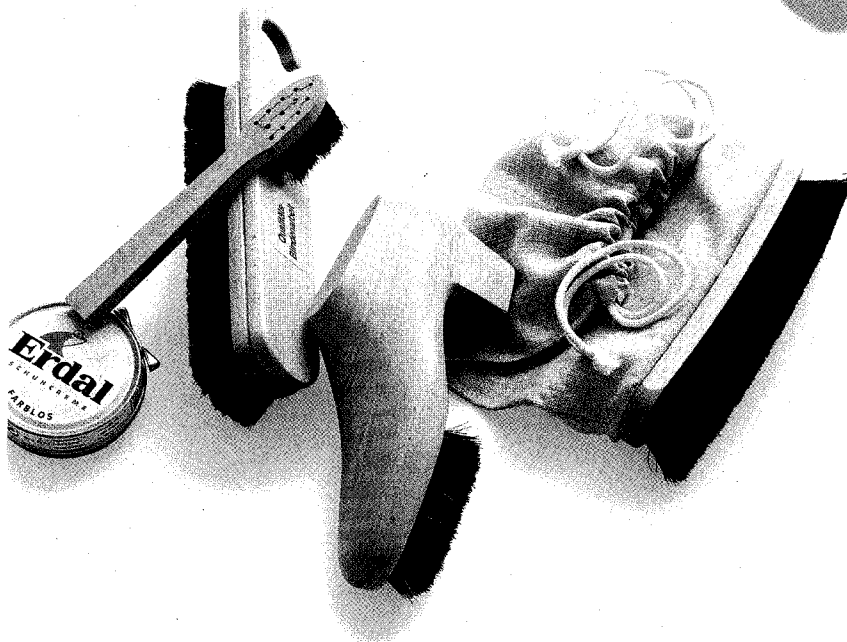
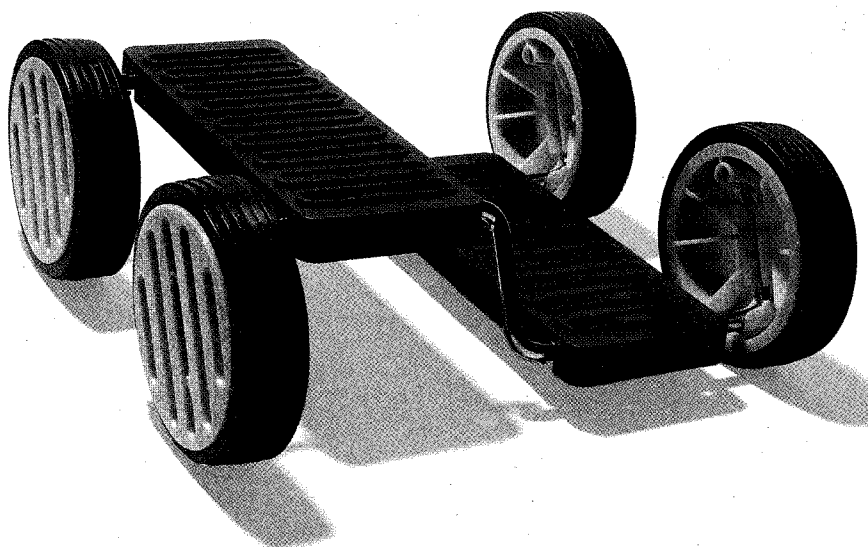
JOHN DERIAN/6 East 2nd Street/677-3917



Pedal Pushers

Pedal-Go! is a throwback to simpler times when kids put together soap-box cars out of crates and roller-skating (not -blading) was the vogue. It may even get youngsters outdoors and away from video games and TV. Here's how it works: You put one foot on each pedal, step down, and go (the action is similar to that of pedal boats); but as in skateboarding, balance is key. It's U.K.-made of plastic, rubber, and metal, and it comes in five snappy colors (\$44).

THE CHILDREN'S GENERAL STORE/2473 Broadway, near 92nd Street/580-2723, and Lexington Passage, Grand Central Terminal/682-0004



Shoe Aces

The Atelier of the Minds Eye was a collaboration between the Vogt + Weizenegger design studio and the 120-year-old Berlin Institute for the Blind. The idea was to take the traditional materials and working methods of blind and handicapped workers and update them to the present. The results include these grooming aids, surprisingly witty hybrids of new forms and traditional techniques. Johannes Klein's smart clothes brush can be hooked right on a closet rack so it's readily accessible, Konstantin Grcic's all-in-one shoe-shine kit has a linen pouch for storing polish and buffer and a shoe brush built right into the bottom of the pouch, and Mats Theseli's shoe-shaped shoe brush goes beyond merely clever: The heel actually provides a handy grip. All the bristles are horsehair, the wood maple (\$35, \$55, and \$110).

MOSS/146 Greene Street/226-2190

Send shopping queries to Corky Pollan, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999.

SMARTCITY

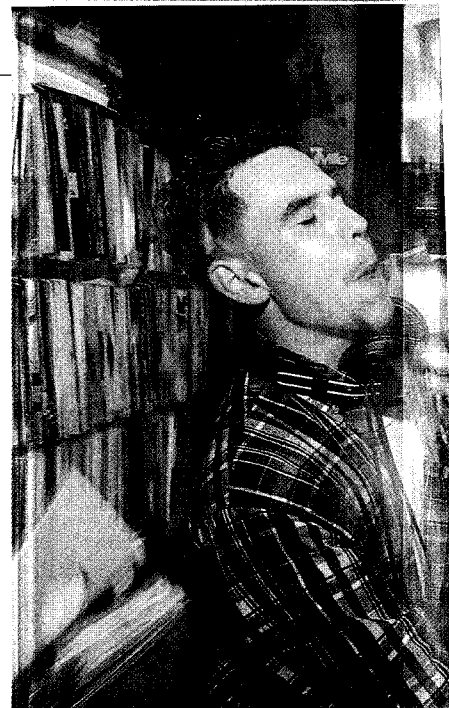
No Club Is an Island

Over the river and through the tunnels: To find some of the city's hottest dance spots, look beyond the land of 212. By Ethan Brown

MAYOR GIULIANI'S QUALITY-of-life crackdown, strict community boards, and sky-high rents have forced some of clubland's best and brightest into the outer boroughs. The situation has become so dire that the term *bridge and tunnel* may soon come to refer to Manhattanites seeking refuge from the nightlife-unfriendly confines of our once-thriving, around-the-clock island. You won't catch Leo, Mariah, or Puffy doing any "Page Six"—worthy canoodling over the river, but you will hear some of the best D.J.'s in any of our boroughs; dance without worrying about whether or not a burly security guard is going to bulldoze over you as he chases a drug dealer; and party with some of the most friendly, up-for-it people in the city. Nightlife outside Manhattan has other multifold advantages: low cover charges; relaxed, unpretentious atmospheres; fewer crowds; and, best of all, no velvet ropes anywhere in sight.

Heading up the outer-borough club-

land class is the **Warehouse** on 140th Street in the Bronx, which hosts a phenomenal house-music and hip-hop party every Saturday night. The predominantly black, gay-male crowd that's flocked to the Warehouse each Saturday since its opening two years ago is in on one of the best-kept secrets in clubland. The huge, two-level space boasts an outdoor patio; great chicken sandwiches and French fries from Junior's Hot Pot; masseurs and manicurists (though, unfortunately, not every week); and relentlessly hard-hitting music from renowned D.J. Andre Collins, who provides an ecstatic mix of classic disco, soulful house, and funky techno. While the house heads sweat it out upstairs, hip-hop aficionados crowd onto the first floor to hear D.J. Unknown and Mario, who provide a nice balance of old-school jams and Hot 97-ready hits. (*The Warehouse*, 141 East 140th Street, between Grand Concourse and Walton Avenue, Bronx; 718-992-5974, www.clubwarehouse.com; doors open at 11 P.M.; members \$10 before 1 A.M., \$12 after; nonmembers \$12



Out of sight, out of borough: D.J. Alex Alvarez works the one and two (top) while clubgoers keep the night moving at Fort Greene's "Bang the Party" (right). Downtown Brooklyn's "Tea Party" does its share to keep people motivated, no doubt helped by the exhortations of club attendee Naoki (bottom left).



before 1 A.M., \$15 after.)

As a result of the enormous popularity he garnered from his sets at the Warehouse, Andre Collins was recently installed as a resident D.J. of a Sunday-afternoon party called **Home** on Flatbush Avenue Extension in downtown Brooklyn. The festivities, held in a tacky former strip club, have gotten off to a sluggish start: Attendance isn't sky-high yet, and some on the club scene are a bit rankled that "Home" would be scheduled at the same time as Manhattan's beloved Sunday institution "Body & Soul." Nevertheless, the promoters of "Home" are hoping that word of Collins's involvement and the small but dedicated multiethnic following who've come to "Home" every week will lure more clubgoers. "It takes about three to six months for any new party to get going," admits "Home" promoter Nick Smith. "I feel like right now I'm just paying my dues." If Collins imbues his sets with the kind of dance-floor punch found at the Warehouse, "Home" should be home free. (*Overtime Cafe*, 147 Flatbush Avenue Extension, Brooklyn; 718-390-8877; doors open at 5 P.M.; free, \$5 after 7 P.M.)

The Tea Party in downtown Brooklyn



Q: I'm hungry. Are there any online sites where I can scope out the menus for New York restaurants?

A: Dozens of sites claim to have menus for restaurants in the city, but the bulk are either outdated (care to peruse the menu at Lu-chow's or perhaps La Folie's?) or are so limited that their entire list consists of three kebab houses in Bushwick. One of the few that is actually both comprehensive and up-to-date is CuisineNet.com, which lists mostly upscale restaurants, in major American cities, and their menus. For New York, it displayed 31 restaurants in SoHo, including full menus from places like Provence and Kelley & Ping. CuisineNet also helpfully provides information on parking, credit cards, and even dress codes. In addition, customers can post their own reviews. (Be warned: Ed thought K&P "was very skimpy on the soup.") If you're looking to dine in, try NYDelivery.com, which lists hundreds of New York restaurants that deliver. Our Upper West Side search revealed more than 90 locations, ranging from the more exotic Ghion Ethiopian Restaurant to warhorses like Big Nick's. Another site, www.restaurantrow.com, offers more than 1,400 New York restaurant listings, many of which display scanned-in menus and pictures (in case you were wondering what the walk-in humidor at '21' looks like). You can also make reservations online, an added bonus if you're tired of listening to Balthazar's busy signal, for example. Our request for an eight o'clock table there on a recent Friday night was confirmed by e-mail in less than an hour.

ROB TURNER

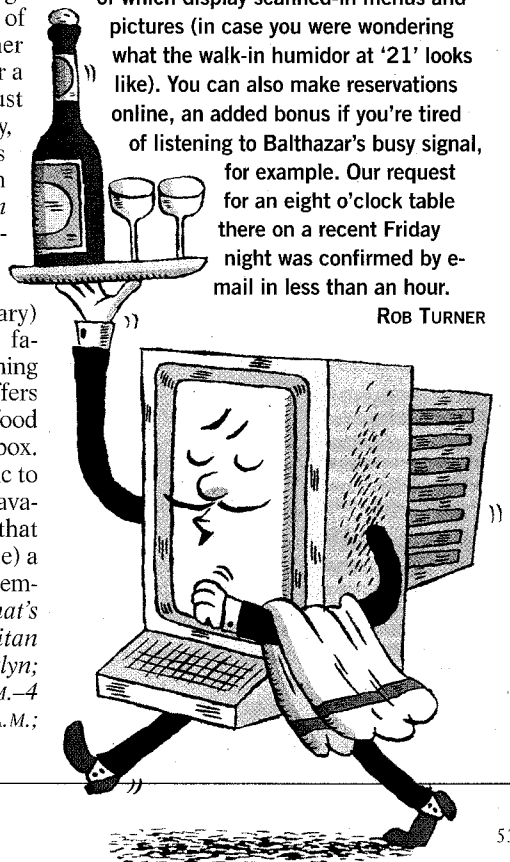
party," he hopes that the evening's mix of live African drummers and house D.J.'s "will blur the lines of artistic presentation." The next "Shango" party, to be held on August 27, will pay tribute to the late, great Afro-fusionist Fela, a much-revered figure in the dance-music community these days. Friday warns that clubgoers shouldn't come to "Shango" looking for a hedonistic night out. "We're partying with a certain consciousness," he says. "There are no mind-altering substances involved—the music is gonna have to move you." (YWCA, 30 Third Avenue, Brooklyn; one Friday every month; 718-670-3263; doors open at 10; \$8.)

The long-running, intimate Friday-night soulful house party **Bang the Party**, which has been held at low-key Lower East Side nightspot the 205 Club and, more recently, the meat-market hot spot Baktun, recently found a new home at Frank's Lounge. Hosted by the very affable duo of Lorie and D.J. E-Man, "Bang the Party" provides a rotating roster of D.J.'s who spin "till the roof starts to leak." Frank's downstairs bar (one of the oldest in Fort Greene) is a nice spot to relax and have a drink, while upstairs, dance-music purists move to the beat in a large, sparse room (there's little else but a wooden floor). Lorie enthuses that "taking 'Bang the Party' to Brooklyn was the best thing we ever did—the people who live in Fort Greene absolutely love house music." "Bang the Party" regulars at Baktun shouldn't worry, though: The night still takes place on the first Friday of every month there, while every other Friday it goes to Frank's. Look out for a "Bang the Party" barbecue on August 13 with food provided by Lil' Ray, who'll also be manning the turntables with "Legends" resident D.J. Adam Scott. (Frank's Lounge, 660 Fulton Street, at South Elliott Place, Brooklyn; 212-726-1322; doors open at eleven; \$5.)

The dance-music wary (or weary) should find solace at **Black Betty**, a favorite among the black-clad boho-leaning Williamsburg denizens. The lounge offers great vegetarian and Middle Eastern food as well as a wonderfully eclectic jukebox. Theme nights range from Cuban music to showy burlesque to a vaudeville extravaganza called "The Hat in the Cat" that promises (according to its press release) a "show as diverse and wacky as contemporary Williamsburg itself." Now, that's wacky. (Black Betty, 366 Metropolitan Avenue, at Havemeyer Street, Brooklyn; 718-599-0243; Monday–Friday 5 P.M.–4 A.M., Saturday and Sunday 7 P.M.–4 A.M.; free, except on some theme nights.)

has had no such problems. Almost five years in the running, this wildly popular, very bohemian Sunday party at the Third Avenue YWCA showcases an eclectic mix of poets (such as *Slam* star Saul Williams), D.J.'s (like tribal-house wunderkind Ron Trent), and singers (soulstress Erykah Badu honed her chops here). Dance-floor enthusiasts, promoter Ian Friday warns, should probably look elsewhere for someplace to sweat. "This is a place to hear wonderful music and support great artists," he says. (YWCA, 30 Third Avenue, between Atlantic Avenue and State Street, Brooklyn; 718-670-3263; doors at 7 P.M.; open mike at 8 P.M.; music at 10 P.M.; free, \$5 after 11 P.M.)

Emboldened by the success of his Sunday outing, Friday recently launched a Friday-night party called **Shango Dance**, also at the YWCA. While Friday describes "Shango" as a "straight-up dance



Summer Stock

It's markdown time for last season's designer goodies and prime time to scavenge for fall.

What's still ready to wear? A runway expert walks you through the sale racks.

AS BERGDORF GOODMAN'S SUMMER sale moves into high gear, fashion director James Aguiar is already thinking about next year—in September, he'll scour the spring-2000 shows for trends we won't see till the next millennium. But for now, we've enlisted his help to learn how to shop sales around town for stuff to wear when things cool down. "A straw bag won't carry you into fall," he cautions. Here's how to spot what will.

First rule of thumb: "Look for things that aren't too trendy but that will still give you a little fashion edge," Aguiar says. For skirts and dresses, think animal skins and prints. Aguiar spots a lone hair-calf (a.k.a. "ponyskin") skirt in a giraffe print: "An absolute must-have," he confides. But anything with animal spots will do: "They're almost a classic." He picks out a John Galiano leopard-print slip dress, down from \$2,370 to \$1,429. Still too pricey? Try Future Ozbeek's, down from \$325 to \$79: "It's perfect for summer parties; put a wrap around yourself and you've got a great look for a New York restaurant." (As for ponyskin, try a pair of \$180 Gianni Milanesi slides that were \$300.)

One relief from this summer's record-setting heat is that there's outerwear left to scavenge. Watch for treated cottons that don't look too summery (like a Ralph Lauren powder-blue trench that was \$1,195, now \$699). "They're a little heavier, a little stiffer," explains Aguiar. Also snap up anything with sporty details (like a black Donna Karan Signature windbreaker that was \$770, now \$459) and anything white ("The white coat is big, preferably cut to the knee," says Aguiar). If you really want to look like a fashion insider, learn to love Burberrys' signature tan plaid (a mo-



Good spot: Aguiar with Galiano dress and Milanesi slides.



tocross-style jacket was \$1,200, now \$699).

On the bottom, every trend from the past few seasons lives on (boot legs, tapered legs, cropped hem, etc.). "The cargo pant will not die," says Aguiar, shaking his head (a pair of Ralph Lauren shantung pants was \$995, now \$599). Top picks include lots of chunky knits, especially the funnel-neck that's been around a few seasons. Aguiar likes a thick ivory cashmere Bruno Cucinelli (was \$865, now \$259) and a sleeveless cotton private-label (down from \$110 to \$89). "Pair one with silk trousers, and you've got your evening look," he says. For work, try a sleeveless tunic. "It's a modern take on the shell we've been seeing for a while," says Aguiar. And it might last longer than you expect: "With hemlines rising," he muses, "next spring you might even wear it as a dress."

Picks of the Week

Meghan Kinney is clearing out all her chic downtown girl gear for summer at half price: cotton A-line skirts are \$60, sleeveless cotton "Obi" (yes, as in Obi-wan) dresses are \$80, Lycra drawstring skirts are \$54, and apron tops are \$58. A ton of moleskin from last fall is 75 percent off (\$10–\$50). 312 E. 9th St. (260-6329); A.E., M.C., V.; Mon.–Sun. 1–8; 8/9–8/31.

Anna Sui is taking up to 70 percent off all spring and summer clothes, including silk floral camisoles (\$45), embroidered twill dresses (\$65), denim pants (\$75), printed-leather thong sandals (\$90), and straw tote bags (\$25). 113 Greene St. (941-8406); A.E., M.C., V.; Mon.–Sat. 11:30–7, Sun. noon–6; 8/14–8/31.

Isabelle Laroche's simple home fabrics in traditional European designs (Provençal prints, toiles, jacquards, and voiles) are on sale for up to 30 percent off: Curtain panels are \$175–\$455, pillow shams are \$56–\$126, tablecloths are \$70–\$245, and bedspreads are \$175–\$490. 253 W. 35th St., ninth floor (268-1764); A.E., M.C., V.; Mon.–Fri. 10–6, Sat. noon–5; 8/13–8/22.

DO NOT PHONE: Send suggestions to Shyama Patel, *New York Magazine*, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

MOVIES PETER RAINER

Show Me the Monet

The quaint lesson of an elegant 'Thomas Crown Affair' remake is that in the nineties, an art theft will net you more than any bank job.

AT A TIME WHEN NERDY TWENTYSOMETHINGS are cashing in their Website stock options for millions, it seems almost touchingly sentimental to make a movie about a gentleman-thief billionaire. **The Thomas Crown Affair**—an updated remake of the 1968 Steve McQueen-Faye Dunaway film, starring Pierce Brosnan and Rene Russo—is about the élan that extreme wealth can confer; it's also an implicit rebuke to the technogeeks who seem poised to become the new aristocracy. The faintly antique appeal of *The Thomas Crown Affair* works to its advantage; although contemporary, it tries to recapture the sort of show-offy rich-and-beautiful fantasies that flourished in the Depression thirties and again in the movies of the sixties but now have fallen out of favor. It's a fairly entertaining nostalgia trip for the decadently shallow in all of us.

Brosnan's Thomas Crown resides in a Manhattan townhouse that looks like an extension of the Frick Collection. He sails catamarans and has a hideaway with a fully stocked wardrobe in Martinique. He's as sleek and beveled as one of his own expensive art *objets*. When Steve McQueen played this role, he projected the cool insolence that was his trademark. His Crown was a Boston Brahmin, but an up-from-the-streets glint sparked his blue eyes; there was in his character a slight disconnect between form and function. With Brosnan, there's no disconnect at all, which makes him a more unified fantasy figure but also a less startling one. Skillful as he is, Brosnan exemplifies the pitfalls of "perfect" casting. His Thomas Crown, like his James Bond, is so full of finesse that he never seems truly imperiled; the hurts rained down upon him are no more damaging than they might be to an android.

Perhaps this is part of the fantasy, too—that extreme wealth can insulate you from the grubbiness of life and turn you into a connoisseur of pleasure without the complications that pleasure can bring. The film is punctuated by Crown's sessions with his psychiatrist—played, with a knowing smirk, by Faye Dunaway—but the conceit doesn't click; we can't imagine this man ever believing he'd need her services. Crown seems to be entirely without a psyche, so what is there to dredge out of him? He's all surface calculation, all gambit. When this tycoon meets his match in Rene Russo's insurance investigator Catherine Banning, the cat-and-



mouse romance comes across as a species of self-love.

Catherine is brought into the proceedings after a daring museum heist of a priceless Monet. (The original film involved a bank heist—a more mundane enterprise.) To the hard-bitten detective assigned to the case (Denis Leary), she volunteers the insight that the theft is an elegant crime committed by an elegant man. Right from the start, she suspects Crown, and tells him so, point-blank. Crown operates on the principle that anything in life is obtainable; Catherine, even though she is on to him—or, more precisely, *because* she is on to him—becomes his prize catch. He's charmed by her convivances and brass, and he has the same effect on her.

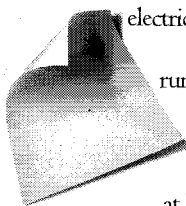
It's part of the film's macho whimsy that Crown falls in love with Catherine without ever really being played for a sucker. He anticipates her moves, including her romantic moves. "I hate being a foregone conclusion," she tells him, but clearly she also likes it—she likes being taken seriously enough to be outmaneuvered. Having fashioned a woman with the wiles and the glamour to play in the high-stakes men's league, director John McTiernan and screenwriters Leslie Dixon and Kurt Wimmer never quite follow through. Catherine's expertise and cunning, unlike Crown's, can be tempered by love.

And so it ever was in these reactionary reveries. "Womanliness" will out. At least Crown isn't paired with a glam-

**Terry awhile:
Pierce
Brosnan,
charmed by
Rene Russo in
*The Thomas
Crown Affair*.**

BE LESS PRODUCTIVE AT THE OFFICE.

The office has always been a place to get ahead. Unfortunately, it's also a place where a lot of natural resources start to fall behind. Take a look around the next time you're at work. See how many lights are left on when people leave. See how much paper is being wasted. How much



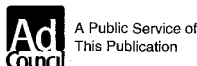
Use both sides
of the paper
when writing
a memo.

electricity is being used to run computers that are left on. Look at how much water is being wasted in the restrooms. And

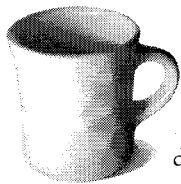
how much solid waste is being thrown out in the trash cans. We bet it's a lot.

Now, here are some simple ways you can produce less waste at work. When you're at the copier, only make the copies you need. Use both sides of the paper when writing a memo. Turn off your light when you leave. Use a lower watt bulb in your lamps. Drink your coffee or tea out of mugs instead of throwaway cups.

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Set up a recycling bin for aluminum cans and one for bottles. And when you're in the bathroom brushing



Drink out
of mugs
instead of
throwaway cups.

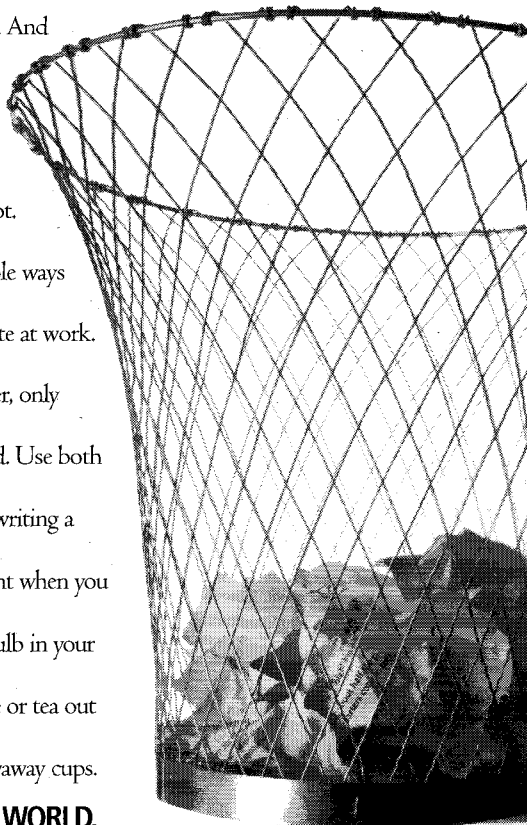
your teeth or
washing your face,
don't let the faucet

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our-puss half his age—the standard approach these days. (In *Entrapment*, basically a knockoff of *The Thomas Crown Affair*, Catherine Zeta-Jones was matched with Sean Connery, and the age disparity was so pronounced the filmmakers took the unusual step of actually noticing it.) The fact that Crown doesn't dally with chickies is one more touch of class; he appreciates a good vintage in all things. And Rene Russo makes his preference credible. She's often cast opposite superstars without quite getting her own chance to shine. Even when she's doing comedy, as in *Tin Cup*, her square-cut high-fashion features can seem forbiddingly glossy. Here, however, her glamour is part of her equipment; and when it frazzles and falls away, she seems like a real person for perhaps the first time onscreen.

I mentioned before that the retro-ness of *The Thomas Crown Affair* has its antiquated appeal. But it's still a stopgap entertainment. We can bask, guiltily, greedily, in the luxe lifestyles on display, but the more interesting issue posed by the film is, What will the rich-and-famous fantasies of the *new* generation look like? The kids cashing in now may inspire movie romances equally frivolous, but my guess is they won't make such a fetish of swank styliness.

In brief: Dick, CO-WRITTEN AND DIRECTED BY Andrew Fleming, is a cross between *All the President's Men* and *Romy and Michele's High School Reunion*, and as far as it goes, which isn't far enough, it's enjoyable. It wants to draw in the dum-dums in the audience, but it also wants to have a brain; sharp satire alternates with cloddish comedy. Two ditsy 15-year-old best friends, Betsy (Kirsten Dunst) and Arlene (Michelle Williams), accidentally implicate themselves in the Watergate break-in and end up playing Deep Throat to Woodward and Bernstein—played hilariously by Will Ferrell and Bruce McCulloch as a pair of flustered, uncomradely back-stabbers. Dan Hedaya plays Nixon to jowly perfection, and Harry Shearer's Gordon Liddy and Saul Rubinek's Henry Kissinger are so sharply drawn that you wonder: Will the core audience for this film, which at best is only vaguely aware of Watergate, appreciate the joke? . . . A restored version of Jean Renoir's *La Grande Illusion* is at the Lincoln Plaza Cinemas, struck from the original camera negative, which until fairly recently was believed lost, and with new and better-translated subtitles. Though there is no new footage here, the clarity of the print is impressive, and besides, who needs an excuse to see one of the greatest films ever made on a big screen? ■

Peter Rainer's 1998–99 reviews are available at newyorkmag.com.

MOVIES

RESTAURANTS HAL RUBENSTEIN

The Adman Cometh

At long last, advertising legend and restaurateur Jerry Della Femina brings a version of his namesake Hamptons hangout to Manhattan.

BACK IN THE SIXTIES, WHILE TRAVELING CROSS-country, I spit out the first bite of a burger bagged in Yuma, Arizona. The patty was covered in mustard. "What is this?" I asked the girl behind the counter. "How come this has ketchup *and* mustard?" She looked at me as if I'd asked whether Cher's exotic beauty was really the result of genetics: "What do you mean? That's the way the burger comes." "Not in New York," I replied. "Well," she said, "you're not in New York now, baby, are you?"

If a name as globally branded as McDonald's finds it necessary to make adjustments according to territory, can *any* restaurant pick itself up and drop itself somewhere else with no alterations? **Della Femina**, just opened in midtown, is deliberately designed to transport Jerry Della Femina's regulars back to Long Island's South Fork, home of his original eponymous restaurant. However, for those of us who find both relief and pride in not being able to recognize more than three of the caricatures of Della Femina's East Hamptonian regulars hanging behind the bar, this is nowhere we want to be beamed to. Though now is the perfect time to insert them, I must regrettably refrain from making summer-in-the-Hamptons jokes, not because they're too easy but because they always carry a whiff of snarky bitterness about them, like George Stephanopoulos's smug assessments of the Clintons. And I have nothing against Mr. Della Femina . . .

. . . Other than the fact that I can't stand the décor of his Manhattan dining space. Except for the series of spectacular sheaflike sconces that ring the room, here is a textbook example of everything that city folk do wrong when they get their hands on a beach house—equating pale Sheetrock, sisal carpeting, and beige monochromatism with "paring down" in their efforts to evoke the simple life. But this is not at one with the beach. It's just dull. Then again, perhaps incorporating real seaside hues, like those found in azure skies, midnight-blue water, lavender-to-vermilion sunsets, and a hundred shades of green, might throw Della Femina's current white-bread-and-butter patrons for a loop, considering they seem to be under the impression that it's always "Two-for-One Khakis Night." Forget Water Mill—this would be a stiff bunch for Kennebunkport.

So what do I have for Mr. Della Femina? A deep bow of admiration for being able to put together an attentive, thoroughly seasoned, and charming staff in record time. And I've a much bigger and almost embarrassingly voracious gimme-more appreciation of his chef Kevin Penner, who, unlike Femina's designer, knows the seductive difference between sparseness-posing-as-style and clarity.

The journey back into town must suit him, for Penner's plates exhibit enormous confidence. Rare is the ex-

traneous taste or visual that begs for attention. What's called poached-lobster salad is, in fact, a deceptively tasteful, hockey-puck-size concentration of avocado, mango, Sevruga, greens, and expertly poached lobster that, when pierced by a fork, expands with unexpected, feisty heartiness. The same delicate balance of just enough big flavors enhances a diver scallop with beets and citrus-ginger vinaigrette; briny fresh crabmeat



bathing in a smooth chilled cucumber soup; a dangerously dense risotto of morels, black truffles, and asparagus bound by Parmesan; and a tongue-lashing tartare of Hawaiian tuna with a fiery wakame salad and Japanese horseradish. Another critic recently wrote that he was tempted to eat the "fish sticks" of Dover sole in a caviar rémoulade with his fingers. You'd be a fool not to. And you'd be a fool to offer someone else a bite. Aside from his luscious seared foie gras that shouldn't have to choose between a banana pancake and roasted pineapple, Kevin Penner is at one with my hunger pangs.

His day-boat halibut deserves to be a signature dish, especially when its succulent torn-silk texture is

**New wave:
At Della
Femina, the
South Fork
comes to East
54th Street.**

YOU'VE JUST MISSED THE FIRST SIGN OF BREAST CANCER IF YOU DIDN'T SEE THE SMALL DOT IN THE UPPER LEFT HAND CORNER. Because it can start that small inside your breast. That's why a yearly mammogram is a must, especially if you're over 50. Doctors agree that the older you get, the higher the risk of breast cancer. But early detection increases your chance of successful treatment. While you may have missed the first sign of breast cancer, a mammogram won't. For more information, please call the American Cancer Society at 1-800-ACS-2345.

A MAMMOGRAM. EARLY DETECTION IS THE BEST PROTECTION.



dragged through both a delicious wild-mushroom broth and a luxuriantly dense potato purée. The wild striped bass is more burnished and elegant, sweetened by a lovely tomato confit and garlic sauce. Roasted langoustines, a bit mushy one night, fine the next, benefit from a pungent and insistent black-truffle-and-lobster sauce. There are beauteous garnets of Colorado lamb, begging for more black olive in the herb sauce; tasty roasted-chicken confit with a superb wild-mushroom-and-potato egg roll; a surprisingly uncumbersome saddle of grilled rabbit in a strong ragout of bacon and bok choy; and a cowboy rib eye that had *better* be this good—at 42 smackers for a slab of beef, this is another form of mad-cow disease.

One dessert, the chocolate box, is as sluggish as the weekend driver behind the wheel of his Range Rover, the box too high, the Valrhona pudding too faint, and the buttermilk impossible to get to. It would be best if the chef imagined chocolate for someone in Gucci stilettos, not Top-Siders. Otherwise, the cool, breath-freshening melon soup with lemon-yogurt sorbet; the dense but simple Mission-fig financier; a thick, glazed peach tarte Tatin; excellent fruit sorbets; and an unexpectedly gutsy steamed lemon pudding, while not as compelling as prior courses, blessedly avoid the obsessive trickiness that is ruining many other restaurants' final act.

The Horn & Hardart people once claimed that "you can't eat atmosphere." But anyone who has ever taken a share in a saltbox house just north of Route 27 in Sagaponack knows you can't pretend you're summering along the shore when you're surrounded by sassafras trees, just a Frisbee toss from a Mercedes dealer. I try not to eat with my head buried in my plate. Makes you look like an urchin from the cast of *Oliver*. But dining at Della Femina is liable to give me something of a hunch. Luckily, since it's a pleasure to look deep into these dishes and up into the warm faces of the wait staff, that's enough to prompt return visits without hesitation. But it would be nice to sit up straight once in a while and equally enjoy the view. If Jerry ever opens one morning and discovers his walls have been painted pumpkin and the floors are covered with vegetable-dyed kilims, he'll know whom to finger.

Della Femina, 131 East 54th Street (752-0111). Lunch, Monday through Friday, noon to 2:30 P.M.; dinner, Monday through Saturday, 6 to 11 P.M. Appetizers, \$10 to \$19, entrées, \$26 to \$42. All major credit cards.

Hal Rubenstein's 1997–99 reviews are available at newyorkmag.com.

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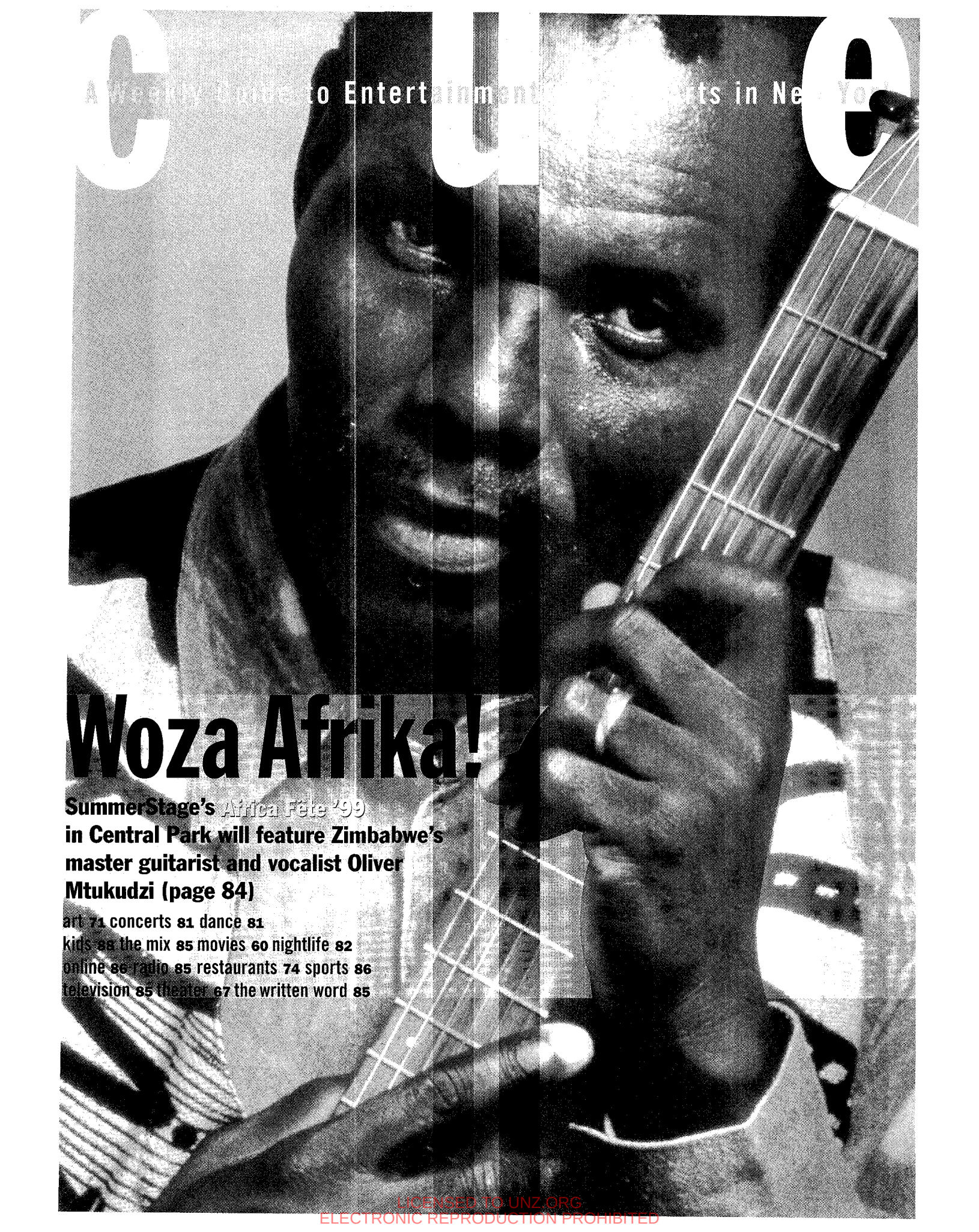


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A Weekly Guide to Entertainment Events in New York

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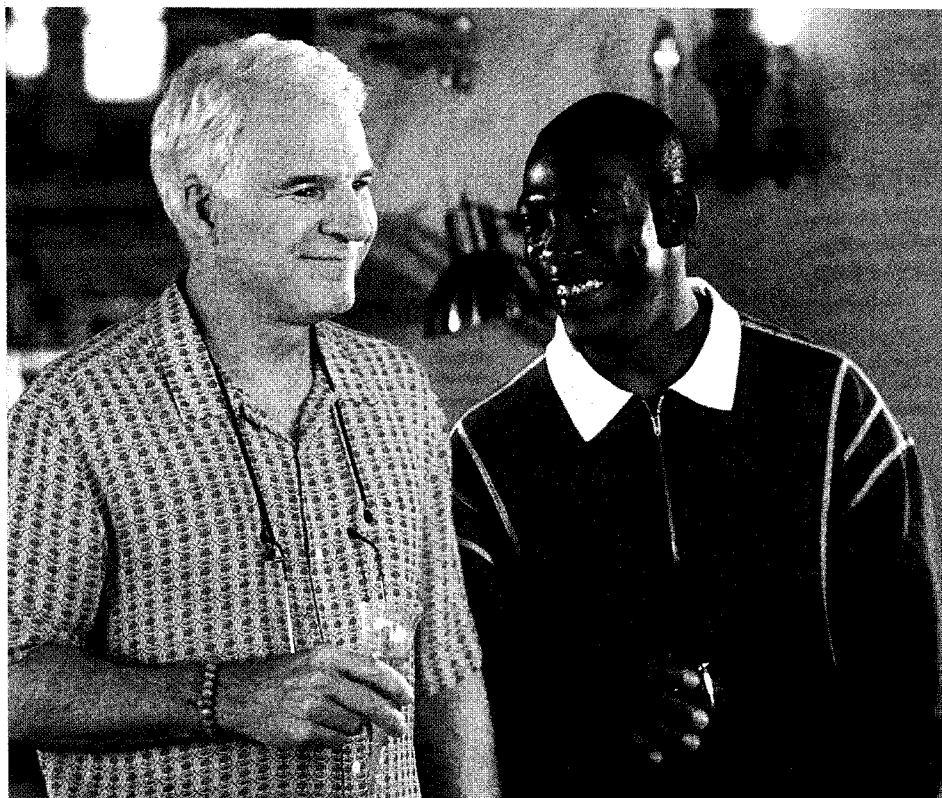
Woza Afrika!

SummerStage's *Africa Fête '99*
in Central Park will feature Zimbabwe's
master guitarist and vocalist Oliver
Mtukudzi (page 84)

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movies

Bowfinger... Young Frankenstein... Mastroianni



Previews

Two Wild and Crazy Guys

At last, Steve Martin and Eddie Murphy—arguably two of the most prolific and mirth-making acts on screens great and small—join forces in *Bowfinger*. In the film (written by Martin and directed by Frank Oz), Martin is a director-producer desperate to get a big name to star in his picture; Murphy plays both the star and his nerdy brother. Starts August 13.

New Films

The Acid House—*Trainspotting* author Irvine Welsh has adapted a collection of his short stories for the screen, resulting in this similarly disturbing drama. With a noteworthy soundtrack featuring the Verve, Chemical Brothers, et al. (1 hr. 52 mins.; NR) Film Forum.

The Adventures of Sebastian Cole—The year is 1983, and Sebastian Cole is a teenager in upstate New York whose stepfather, Hank, has decided he'd rather go by Henrietta. Sebastian's mother and sister are not pleased. Sebastian is still bored. (1 hr. 39 mins.; R) CC Angelika Film Center; Clearview's 34th Street Showplace; Clearview's 59th Street East.

After Life—Heaven's caseworkers help the newly dead select one memory to travel with them for eternity. Written and directed by Kore-eda Hirokazu. Shown with *Bunny*, this year's Oscar-winning animated short film. (1 hr. 58 mins.; NR) Cinema Village.

American Pie—With three weeks to go, four friends

make a pact to lose their virginity by the end of their senior year in high school—each with his own raunchy, sometimes humiliating but endearingly juvenile strategy. (1 hr. 40 mins.; R) Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Loews 84th Street; Bay Plaza; Whitestone; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

Analyze This—Robert De Niro plays a Mafia boss who suddenly finds himself experiencing panic attacks. Delivered up to a psychiatrist (Billy Crystal), he approaches the sessions as if they were summit meetings. (Rainer; 3/15/99) (1 hr. 45 mins.; R) CO Worldwide Cinemas.

Arlington Road—This overheated and undercooked thriller mixes the *Do You Know Who Your Neighbors Really Are?* genre with the *Do You Know You're Being Targeted by Terrorists?* flick. With Jeff Bridges, Tim Robbins, and Joan Cusack. (Rainer; 7/19/99) (1 hr. 17 mins.; R) CC Village East; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Cinemart.

Austin Powers: The Spy Who Shagged Me—Michael Myers's Austin Powers is a marvelously kooky comic creation, and kids especially seem to love him. (Rainer; 6/21/99) (About 2 hrs.; R) CC Cinemas 1, 2, 3.

Autumn Tale—Eric Rohmer's autumn entry in his "Tales of Four Seasons" quartet is not as diagrammatic as some of his earlier films. He may be a moralizing philosopher, but he has his playful side. (Rainer; 7/19/99) (1 hr. 50 mins.; NR) Quad Cinema; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas.

Better Than Chocolate—The story of a young woman who falls in love with her friend Kimberly and must hide her feelings from her mother, who has come to visit. Opens 8/13 at the Quad and BAM Rose Cinemas (1 hr. 43 mins.; NR).

Big Daddy—Adam Sandler plays a layabout law-school grad who accidentally ends up with custody of a 5-year-old boy and learns how to be a papa. (1 hr. 43 mins.; PG-13) Loews State; Sony Lincoln Square; Bay Plaza; Concourse Plaza; UA Movies at Sheepshead Bay; UA Astoria; UA Crossbay II; UA Movies at Staten Island.

The Blair Witch Project—A nifty, scary, zero-budget dramatic feature about a documentary crew that investigates a local legend—the Blair Witch—in the remote woods in Maryland and, as we find out right at the start, doesn't live to tell the tale. The cast (Heather Donahue, Joshua Leonard, Michael Williams) shot and improvised much of the footage; the writer-editor-director credits are shared by Daniel Myrick and Eduardo Sanchez. (1 hr. 27 mins.; R) CC Angelika Film Center; Clearview's Chelsea; Loews State; Clearview's First & 62nd St.; Clearview's Olympia; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Kew Gardens Cinemas; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island.

Bowfinger—With Steve Martin, Eddie Murphy, and Heather Graham. Looks like a lot of fun. Opens 8/13 (1 hr. 37 mins.; PG-13).

Brokedown Palace—Claire Danes and Kate Beckinsale are two teenage girls vacationing for a week in Thailand until they are imprisoned for heroin smuggling. Luckily, Bill Pullman is their expatriated-Yankee defense attorney. Opens 8/11 (1 hr. 40 mins.; PG-13).

Buena Vista Social Club—Wim Wenders's documentary grew out of the recording sessions in 1996 by Ry Cooder involving some of Cuba's greatest singers and musicians, many of them well over 60, whom he rescued from oblivion. I've never seen another movie that so clearly expressed the sensual sustenance of great folk culture for its practitioners. (Rainer; 6/7/99) (1 hr. 46 mins.; NR) CC Village East; Lincoln Plaza Cinemas.

Cabaret Balkan—A series of dark, violent vignettes interwoven through the course of one evening in Belgrade and based on the Yugoslav play *The Powder Keg*. Directed by Goran Paskaljevic. (About 2 hrs.; NR) Quad Cinema.

Deep Blue Sea—A science experiment goes terribly awry when genetically altered sharks become... too smart. With Saffron Burrows, LL Cool J, and Samuel L. Jackson. (1 hr. 40 mins.; R) Loews Village; Loews 19th St. East; UA Criterion; Loews 72nd St. East; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Linden

EDDIE MURPHY

BOWFINGER

MAN ORGANO



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Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; Plaza; UA Astoria; UA Crossbay; UA Movies at Staten Island.

Detroit Rock City—Edward Furlong plays one of four teenagers in 1978 who will stop at nothing to get to a Kiss concert. Featuring Gene Simmons, Paul Stanley, Ace Frehley, and Peter Criss twenty years the wiser. *Opens 8/13* (1 hr. 35 mins.; R).

Dick—See Rainer, page 56 (1 hr. 40 mins.; PG-13) Loews Village; CC Murray Hill Cinemas; Loews 19th St. East; Loews Orpheum 7; UA Gemini; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; UA Astoria; UA Movies at Bayside; UA Movies at Staten Island.

The Dinner Game—From the creator of *La Cage aux Folles* comes a comedy about a dinner-party contest in which the winner must invite the most boring person imaginable. In French with English subtitles. (1 hr. 22 mins.; NR) Paris Theatre; BAM Rose Cinemas; Kew Gardens Cinemas.

Disco Dolls in Hot Skin—A 3-D adult film in which several silly characters run about looking for a yellow piece of paper and having sex. (About 1 hr. 30 mins.; XXX) The Screening Room.

Drop Dead Gorgeous—Kirstie Alley, Ellen Barkin, Denise Richards, and Kirsten Dunst star in a black comedy about a Minnesota beauty contest and its ruthless participants. (1 hr. 38 mins.; PG-13) CC Village East.

Election—Alexander Payne and Jim Taylor—the director-writer team that gave us the abortion comedy *Citizen Ruth*—are back with this facetious smarty-pants satire about a popular Midwest-high-school history teacher (Matthew Broderick) who acquires as his nemesis the school's No. 1 student overachiever (Reese Witherspoon). (Rainer; 5/3/99) (About 2 hrs.; R) CC Murray Hill Cinemas.

Entrapment—Sean Connery stars as Mac MacDougal, the greatest art thief in the world, in this mildly diverting knockoff of movies as diverse as *The Thomas Crown Affair* and *Topkapi*. Catherine Zeta-Jones is the insurance investigator who becomes his partner. (Rainer; 5/10/99) (1 hr. 50 mins.; R) CO Worldwide Cinemas.

Eyes Wide Shut—Stanley Kubrick's last film is about a swank Upper West Side couple, William and Alice, played by Tom Cruise and Nicole Kidman, whose marriage is derailed when the wife reveals to her husband an imagined erotic longing. It's a cold movie about a hot subject, and Cruise and Kidman, who give off a chilly fortitude, are all-too-perfectly cast. (Rainer; 7/26/99) (2 hrs. 30 mins.; R) Loews Village; Loews 19th St. East; CO Coronet; Loews State; Loews Orpheum 7; Clearview's Olympia; Sony Lincoln Square; Bay Plaza; Clearview's Cobble Hill; Pavilion; UA Movies at Sheepshead Bay; UA Movieworld; UA Movies at Staten Island.

Free Enterprise—Two Trekkies discover that their

idol, William Shatner, is nothing like the Captain Kirk they so adore. (1 hr. 53 mins.; R) Art Greenwich Twin.

The Gambler—Karoly Makk's film intertwines the narrative of Dostoevsky's famous story with events from his own life. Stars Michael Gambon, Jodhi May, and Luise Rainer. (1 hr. 37 mins.; NR) Film Forum.

The General's Daughter—John Travolta stars as an Army investigator who attempts to nab the murderer of a colonel—the general's daughter—and finds himself up to his chin in military scandal and smarm. (Rainer; 6/28/99) (2 hrs.; R) Sony Lincoln Square; Bay Plaza; UA Movies at Sheepshead Bay; Cinemart.

Genghis Blues—A documentary about blind blues legend Paul Pena and his journey as he learns the art of multi-harmonic Tuvan throat singing. (1 hr. 28 mins.; NR) Cinema Village.

Grand Illusion (1937)—See Rainer, page 56. (1 hr. 57 mins.; NR) Lincoln Plaza Cinemas.

The Haunting—Based on the same Shirley Jackson novel, *The Legend of Hill House*, that was the basis of the fine 1963 Robert Wise film, this new version, directed by Jan De Bont, is a smash-and-grab fiasco featuring a talented cast, including Liam Neeson, Catherine Zeta-Jones, Lili Taylor, and Owen Wilson, sinking to the level of the project. (Rainer; 8/2/99) (About 1 hr. 30 mins.; PG-13) Loews Village; Loews 19th St. East; UA Criterion; Clearview's First & 62nd St.; Loews Orpheum 7; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay; UA Movies at Bayside; UA Hy-lan Plaza; UA Movies at Staten Island.

Head On—An Australian film about a day in the life of a young man who's torn between his homosexuality and his strict Greek upbringing. *Opens 8/13 at the Quad Cinema*. (1 hr. 40 mins.; NR).

An Ideal Husband—Director Oliver Parker has adapted Oscar Wilde's 1895 play with a superb cast—Rupert Everett, Jeremy Northam, Julianne Moore, Cate Blanchett, Minnie Driver, John Wood—and reworked it into something more naturalistic and contemporaneous than Wilde intended. (Rainer; 6/28/99) (2 hrs.; PG) CC Village East; Clearview's 34th Street Showplace; Clearview's Chelsea; CC Crown Gotham; Clearview's Cobble Hill; Kew Gardens Cinemas.

Illuminata—John Turturro's beautifully written, directed, and acted film that explores love's durability—and other follies—as experienced by a theater company in 1905 New York. With Susan Sarandon, Katherine Borowitz, Rufus Sewall, Christopher Walken, and Ben Gazzara. (About 2 hrs.; R) UA Union Square.

Inspector Gadget—Matthew Broderick, Joely Fisher, and Rupert Everett star in the live-action spin-off of the popular cartoon. (1 hr. 20 mins.; PG) Clearview's Chelsea; CC Sutton; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; UA Movies at Staten Island.

The Iron Giant—An animated film about the adventures of a boy and a 50-foot giant from outer space who likes to eat metal. With the voices of Jennifer Aniston and Harry Connick Jr. (1 hr. 14 mins.; PG) CC Murray Hill Cinemas; Clearview's Chelsea; Loews State; Loews Orpheum 7; UA Gemini; New Coliseum; Nova; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; Clearview's Cobble Hill; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Jackson Triplex; Main Street Cinemas; UA Crossbay II; UA Movieworld; UA Hy-lan Plaza; UA Movies at Staten Island.

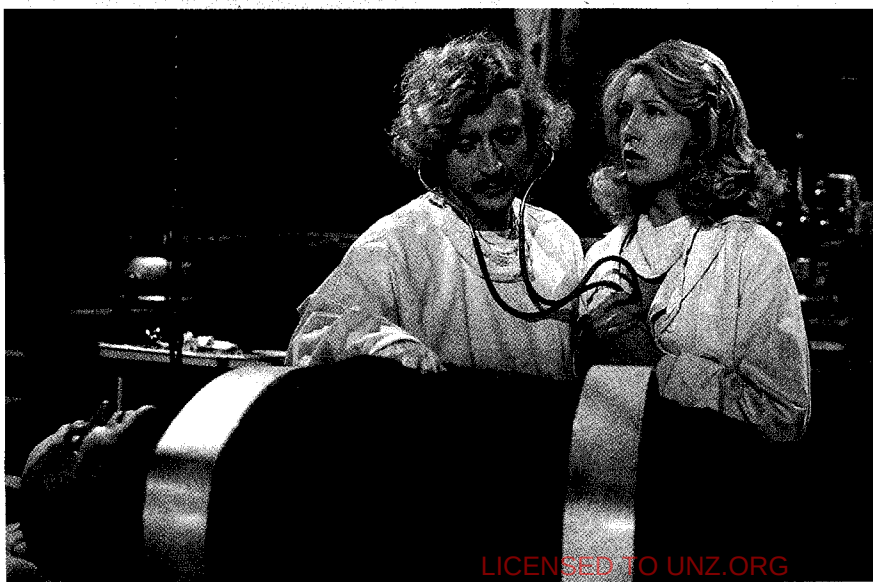
Lake Placid—When a 40-foot man-eating crocodile is discovered in a lake in Maine, Oliver Platt, Bridget Fonda, Brendan Gleeson, and Bill Pullman come to the rescue. Written by David E. Kelley. (1 hr. 20 mins.; R) CC Village East; Clearview's Chelsea; Bay Plaza; Whitestone; UA Crossbay II.

A Little Bit of Soul—Geoffrey Rush in "a Faustian satire about immortality, science, politics, and chickens." (1 hr. 24 mins.) The Screening Room.

Revival It's Alive . . . Again

Mel Brooks is the king of the spoof, but curiously, *Young Frankenstein*—his uproarious 1974 travesty of Mary Shelley's novel and the movies it inspired—wasn't his idea. "I was making *Blazing Saddles*, and Gene Wilder [below, with Teri Garr and Peter Boyle], one night while we were having dinner, handed me a piece of paper," Brooks says in his friendly rasp, the A/C in his Long Island home humming in the background. "That's it—it was all there on one little page." After they finished shooting *Saddles*, the pair would meet every night in the editing room. "We'd eat *digestives*, those English crackers, and drink Earl Grey tea, and we'd write until one in the morning," remembers Brooks. "We had a wonderful time writing it. It wrote very nicely." Filming the movie, which is being rereleased on August 13, proved to be just as enjoyable. "One scene I could never get through was when Madeline Kahn arrives in Transylvania and gets out of her car and Marty Feldman bites at the fox fur around her neck. That was impossible!" claims Brooks. "We must have done that 30 times, because it was so funny. I thought we were going to have to throw the scene out, because we couldn't even film it—it's too funny to film." According to Brooks, the only rift with Wilder in the entire production had to do with the "Puttin' On the Ritz" number: "Normally I love music and I love craziness . . . but I thought this is a more delicate, more exquisite piece, and I said no, it'll be too stupid and too silly—but he fought for it and convinced me, and it's one of the best things in the movie. That's Gene's genius: He came up with the idea, and he came up with that great scene."

BRETT KELLY



Photograph courtesy of the Film Society of Lincoln Center.

Marcello Mastroianni: I Remember—The great Mastroianni reminisces about his life and work in Anna Maria Tató's award-winning film. *Opens 8/13 at Lincoln Plaza Cinemas* (3 hrs. 20 mins.; NR).

The Matrix—Keanu Reeves investigates an alternate reality. (2 hrs. 15 mins.; R) *CO Worldwide Cinemas*.

The Mummy—Brendan Fraser is a dashing explorer who fights to save the world from the curse of the Keeper of the Dead. (About 2 hrs.; PG-13) *CO Worldwide Cinemas*.

Muppets From Space—In a search for Gonzo's roots, Jim Henson's fuzzy friends are off on another madcap adventure. Starring Miss Piggy, Kermit, and Fozzie Bear. (1 hr. 30 mins.; G) *Pavilion; Main Street Cinemas*.

My Life So Far—Mary Elizabeth Mastrantonio, Malcolm McDowell, and Colin Firth star in this coming-of-age about a boy growing up in Scotland during the twenties. (1 hr. 41 mins.; PG) *CC Angelika Film Center; CC Cinemas 1, 2, 3*.

Mystery Men—A band of oddball superheroes—including Mr. Furious, the Bowler, the Shoveler, and the Spleen (try and guess what his super power is)—fight the evil forces of the supervillain, Casanova Frankenstein. With Ben Stiller, Janeane Garofalo, William H. Macy, and Paul Reubens. *Opens 8/6*. (About 1 hr. 30 mins.; PG-13) *Clearview's Chelsea; UA Criterion; Clearview's First & 62nd St.; UA East; Loews 84th Street; New Coliseum; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Marboro; UA Movies at Bayside; UA Movieworld; UA Movies at Staten Island*.

Nothing Hill—Julia Roberts plays the most famous movie star in the world, who falls for a stammering, courtly travel-book-store owner, played by Hugh Grant, who loves her for herself and not her celebrity. (Rainer; 6/7/99) (2 hrs.; R) *Clearview's 62nd and Broadway*.

The Red Violin—An epic about the passion and tragedy that surround an instrument as it travels through three centuries. With Carlo Cecchi, Greta Scacchi, and Samuel L. Jackson. Directed by François Girard. (2 hrs. 10 mins.; NR) *Quad Cinema; Lincoln Plaza Cinemas*.

★**Run Lola Run**—Franka Potente, the star of this excitingly kinesthetic action comedy, has the lean look of a champion sprinter. She's like a new-style industrial-age automaton: a sleek machine. (Rainer; 6/28/99) (1 hr. 21 mins.; R) *CC Angelika Film Center; Clearview's Chelsea; CC Eastside Playhouse; Lincoln Plaza Cinemas; BAM Rose Cinemas; Kew Gardens Cinemas*.

Runaway Bride—Julia Roberts and Richard Gere reteam for the first time in a decade, and the gloss is over. Whereas *Pretty Woman* at least coasted on the sheer movie-stardom of the duo, this new film is a mechanical contrivance that doesn't have the good sense to just let the performers preen and smirk and be their own sweet movie-star selves. (Rainer; 8/9/99) (1 hr. 51 mins.; PG-13) *Art Greenwich Twin; Clearview's Chelsea West; Loews Astor Plaza; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Crossbay II; UA Movies at Bayside; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island*.

The Sixth Sense—Bruce Willis, Toni Collette, and a little boy with a dark case of ESP. (1 hr. 45 mins.; PG-13) *CC Village East; Loews 19th St. East; CC Cinemas 1, 2, 3; UA Criterion; Sony Lincoln Square; Bay Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Jackson Triplex; UA Astoria; UA Crossbay; UA Movies at Staten Island*.

South Park: Bigger, Longer & Uncut—Trey Parker and Matt Stone's animated spawn sing songs, learn to curse... and do so fervently while also saving Canada from their parents and defeating the Devil himself. (About 1 hr. 30 mins.; R) *Loews Village; Sony Lincoln Square*.

Star Wars Episode I: The Phantom Menace—George Lucas has been quoted as saying that actors are still the best way to portray people, but, watching his new movie, the first in a trio of prequels, you



Previews Stardust Memories

In 'Marcello Mastroianni: I Remember'—which opens this week—the late master of the Italian cinema shares stories of his charmed life (and dispels some of the myths about his love life) in an award-winning film directed by Anna Maria Tató, his companion for 22 years until his death. Starts August 13 at Lincoln Plaza Cinemas.

get the feeling he wishes he could dispense with actors altogether. (Rainer; 5/24/99) (2 hrs.; PG-13) *CC Murray Hill Cinemas; Clearview's Ziegfeld; Pavilion*.

Summer of Sam—Spike Lee's movie about the Italian-American Bronx community and how it reacted to the Son of Sam murders in the summer of 1977 has some startling Weegee-like scenes of mayhem, but most of the film plays like *Do the Right Thing* in Scorsese camouflage. The Italian buddies go into their goombah jags; sleek mafiosi preen before their veal cutlets in low-lit restaurants; everybody's fears are riled by the murders and the heat, and almost nobody looks the better for it. It's a smirky, narrow view of human experience. John Leguizamo and Mira Sorvino star as the married couple who take their woes to Plato's Retreat. (about 2 hrs.; R) *Loews Village; Clearview's 34th Street Showplace; CC Sutton*.

Tarzan—Disney's latest animation feature has some first-rate visual effects involving the ape guy surfing the treetops and battling leopards. The visual techniques outstrip the storyline, which is mostly Disney kitsch bubbling up through Edgar Rice Burroughs kitsch. Tarzan is given a hyperphysioid look that is somewhere between Fabio and the Prince of Egypt. When he meets Jane, he's so worked up that he swings through the sky on vines; it's eco-autoeroticism. He might have not been so deprived if the animators had seen fit to introduce a few Africans into the jungle. But there's nary a one. Perhaps Disney thought the best way to get around the ooga-booga stereotype was to eliminate blacks altogether. (Rainer; 6/28/99) (1 hr. 30 mins.; G) *CC Village East; Clearview's 34th Street Showplace; CC Sutton; Guild 50th Street; Whitestone; Cinemart; UA Movies at Staten Island*.

Tea With Mussolini—Franco Zeffirelli directed this movie based on his memoirs of growing up in Florence in the wake of World War II. (Rainer; 5/24/99) (About 2 hrs.; R) *CO Worldwide Cinemas*.

The Thomas Crown Affair—See Rainer, page 55. (About 1 hr. 40 mins.; R) *Clearview's Chelsea West; UA Criterion; Clearview's Beekman; Clearview's Park and 86th St.; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Clearview's Cobble Hill; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; UA Crossbay II; UA Movieworld; UA Hylan Plaza; UA Movies at Staten Island*.

Those Who Love Me Can Take the Train—Several distraught relatives and friends ride the train to the funeral of a loved one. In French with English subtitles. (2 hrs.; NR) *Cinema Village*.

Trick—Cristian Campbell, Tori Spelling, and John Paul Pitoc star in a film about a young gay man with aspirations of writing musical theater. (1 hr. 30 mins.; R) *CC Village East; Clearview's Chelsea; Cinemart*.

Twin Falls Idaho—This lugubrious high-art chamber piece about conjoined twin brothers and the hooker who befriends them is certainly unique. But is it good? The brothers are played by identical twins Mark and Michael Polish, with Michael directing from a script they co-wrote. The effect of their collaboration appears to be a case of drab on drab. Were the brothers worried they might be accused of setting up a canny act if they introduced a little lowdown joy? (Rainer; 8/9/99) (1 hr. 40 mins.; R) *CC Angelika Film Center; Lincoln Plaza Cinemas*.

Wild Wild West—Barry Sonnenfeld's follow-up to *Men in Black* stars Will Smith and Kevin Kline as James T. West and Artemus Gordon, special government agents in the post-bellum South who save America from the diabolical machinations of the legless wonder Dr. Arliss Lovelace, played, with a nice gleam of comic menace, by Kenneth Branagh. This is rumored to be one of the most expensive movies ever made—just a few ice floes short of a *Titanic*—and yet it's not clear from the hectic emptiness of what's onscreen if anybody knew why it should have been made. The pairing of Smith and Kline is a fizzle, and the Jules Verne-ish

special effects, which include a flying machine and an 80-foot mechanical tarantula, lack visionary magic. They're more like computer-generated Tinkertoys. (1 hr. 45 mins.; PG-13) *Concourse Plaza; Whitestone.*

The Winslow Boy—David Mamet adapts and directs the 1946 Terrence Rattigan warhorse about a boy who is unjustly expelled from the Admiralty's Naval College and how his well-to-do Victorian family sues the Crown and rallies to his defense. (Rainer; 5/10/99) (1 hr. 50 mins.; G) *Clearview's 34th Street Showplace.*

The Wood—In the uncertain hours before Roland's (Taye Diggs) wedding, he strolls down memory lane with his two best friends and recounts their experiences growing up in Inglewood. With Omar Epps, Richard T. Jones, Sean Nelson, and Malinda Williams. (About 1 hr. 30 mins.; R). *Loews Village; UA Criterion; Loews Orpheum 7; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Canarsie; UA Crossbay II.*

Manhattan

Below 14th Street

Art Greenwich Twin—97-101 Greenwich Ave. at W. 12th St. (929-3350) *Free Enterprise; Runaway Bride.*

CC Angelika Film Center—18 W. Houston St. (995-2000) *The Adventures of Sebastian Cole; My Life So Far; Run Lola Run; Twin Falls Idaho. The Blair Witch Project.*

CC Village East—189 Second Ave., at 12th St. (529-

6799) *Arlington Road; Buena Vista Social Club; Drop Dead Gorgeous; An Ideal Husband; Lake Placid; The Sixth Sense; Tarzan; Trick.*

Cinema Village—22 E. 12th St. (924-3363) *After Life; Genghis Blues. Opening 8/4: Those Who Love Me Can Take the Train.*

Clearview's Waverly—323 Sixth Ave., at W. 3rd St. (777-FILM#603) *Mystery Men; The Thomas Crown Affair.*

Film Forum—209 W. Houston St. (727-8110) *The Acid House; The Gambler.* (See also "Museums, Societies, Etc.")

Loews Village—66 Third Ave., at 11th St. (50-LOEWS#952) *Deep Blue Sea; Dick; Eyes Wide Shut; The Haunting; South Park: Bigger, Longer & Uncut; Summer of Sam; The Wood.*

Quad Cinema—34 W. 13th St. (255-8800) *Autumn Tale; Cabaret Balkan; The Lovers on the Bridge; The Red Violin.*

The Screening Room—54 Varick St. (below Canal) (334-2100) *Disco Dolls in Hot Skin; A Little Bit of Soul.* (See also "Museums, Societies, Etc.")

UA Union Square—13th St. and Broadway (253-2225) *American Pie; Illuminata; Inspector Gadget; The Matrix; Muppets From Space; Mystery Men; Runaway Bride; Star Wars Episode I: The Phantom Menace; The Iron Giant; The Thomas Crown Affair.*

14th-41st Streets

CC Murray Hill Cinemas—160 E. 34th St. (689-6548) *Dick; Election; Star Wars Episode I: The Phantom Menace; The Iron Giant.*



Previews Heroine Chic

Nothing gets our Yankee blood boiling more than a good wrongful-incarceration-in-a-foreign-country plotline, and no matter how often Hollywood trots it out, we can't seem to get enough. In *Brokeback Mountain*, which opens August 11, the filmmakers give the familiar nightmare a neat new twist by making the protagonists two pretty midwestern teenagers, played by Claire Danes, above right, and Kate Beckinsale, left. For the British-born Beckinsale, it wasn't the moral issues or the setup that drew her to the role. "What was most appealing about it was this really interesting relationship between the two girls," she explains. "The bond felt unusual, and they were in a very difficult situation. That was what attracted me initially, as opposed to an escape movie or whatever genre—I don't even know what genre it even is, really." Didn't the fact that it's been done so many times before daunt her just a little bit? "So many people were saying, 'Oh, it's going to be like *Midnight Express*,' and *Return to Paradise* was being made, too. We just tried very hard not to borrow."

Clearview's 34th Street Showplace—238 E. 34th St. (777-FILM#700) *The Adventures of Sebastian Cole; An Ideal Husband; Summer of Sam; Tarzan; The Winslow Boy.*

Clearview's Chelsea—260 W. 23rd St. (777-FILM#597) *American Pie; The Blair Witch Project; An Ideal Husband; Inspector Gadget; Lake Placid; Mystery Men; Run Lola Run; The Iron Giant; Trick.*

Clearview's Chelsea West—333 W. 23rd St. (777-FILM#614) *Runaway Bride; The Thomas Crown Affair.*

Loews 19th St. East—890 Broadway, at 19th St. (50-LOEWS#558) *Deep Blue Sea; Dick; Eyes Wide Shut; The Haunting; The Sixth Sense.*

Loews Kips Bay Theatre—570 2nd Ave. (505-6397#558) *American Pie; The Blair Witch Project; Deep Blue Sea; Eyes Wide Shut; The General's Daughter; The Haunting; Inspector Gadget; Mystery Men; Runaway Bride; The Sixth Sense; The Thomas Crown Affair; The Wood.*

42nd-60th Streets

CC Cinemas 1, 2, 3—1001 Third Ave., at 60th St. (753-6022) *Austin Powers: The Spy Who Shagged Me; My Life So Far; The Sixth Sense.*

CC Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *An Ideal Husband.*

CC Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Run Lola Run.*

CC Sutton—205 E. 57th St. (759-1411) *Inspector Gadget; Summer of Sam; Tarzan.*

Clearview's 59th Street East—239 E. 59th St. (777-FILM#615) *The Adventures of Sebastian Cole.*

Clearview's Ziegfeld—141 W. 54th St. (777-FILM#602) *Star Wars Episode I: The Phantom Menace.*

CO Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *Eyes Wide Shut.*

CO Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Analyze This; Entrapment; The Matrix; The Mummy; Rushmore; Tea With Mussolini.*

Guild 50th Street—33 W. 50th St. (757-2406) *Tarzan.*

Loews Astor Plaza—44th St. bet. Broadway and Eighth Ave. (50-LOEWS#699) *Runaway Bride.*

Loews State—1540 Broadway, bet. 45th and 46th Sts. (50-LOEWS#901) *Big Daddy; The Blair Witch Project; Eyes Wide Shut; The Iron Giant.*

Paris Theatre—4 W. 58th St. (688-3800) *The Dinner Game.*

UA Criterion—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *American Pie; Deep Blue Sea; The Haunting; Mystery Men; The Sixth Sense; The Thomas Crown Affair; The Wood.*

61st Street and Above, East Side

CC 86th St. East—210 E. 86th St. (777-FILM#763) *The Blair Witch Project; Inspector Gadget; The Sixth Sense.*

Clearview's Beekman—1254 Second Ave., bet. 65th and 66th Sts. (777-FILM#606) *The Thomas Crown Affair.*

Clearview's First & 62nd St.—400 E. 62nd St. (777-FILM#957) *American Pie; The Blair Witch Project; The Haunting; Mystery Men.*

Clearview's Park and 86th St.—125 E. 86th St. (777-FILM#604) *American Pie; The Thomas Crown Affair.*

Loews 72nd St. East—1230 Third Ave., bet. 71st and 72nd Sts. (50-LOEWS#704) *Deep Blue Sea.*

Loews New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (50-LOEWS#698) *Runaway Bride.*

Loews Orpheum 7—1538 Third Ave., at 86th St. (50-LOEWS#964) *Arlington Road; Deep Blue Sea; Dick; Eyes Wide Shut; The Haunting; Runaway Bride; The Iron Giant; The Wood.*

UA East—1629 First Ave., at 85th St. (249-5100) *Mystery Men.*

UA Gemini—1210 Second Ave., at 64th St. (832-1670) *Arlington Road; Dick; The Iron Giant.*

61st Street and Above, West Side

Clearview's 62nd and Broadway—1871 Broadway, at 62nd St. (777-FILM#864) *Notting Hill.*

Clearview's Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (777-FILM#609) *Deep Blue Sea; Runaway Bride.*

Clearview's Olympia—2770 Broadway, bet. 106th and

107th Sts. (777-FILM#613) *The Blair Witch Project*; *Eyes Wide Shut*.

20 Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) Call theater for showtimes.

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Autumn Tale*; *Buena Vista Social Club*; *Grand Illusion* (1937); *The Red Violin*; *Run Lola Run*; *Twin Falls Idaho*.

Loews 84th Street—2310 Broadway, at 84th St. (50-LOEWS#701) *American Pie*; *The Blair Witch Project*; *Deep Blue Sea*; *Mystery Men*; *The Wood*.

New Coliseum—701 W. 181st St. (740-1545) *Deep Blue Sea*; *Inspector Gadget*; *Mystery Men*; *The Iron Giant*.

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Deep Blue Sea*; *The Haunting*; *Inspector Gadget*; *The Iron Giant*.

Sony Lincoln Square—1998 Broadway, at 68th St. (50-LOEWS#638) *Arlington Road*; *Big Daddy*; *Dick*; *Eyes Wide Shut*; *The General's Daughter*; *The Haunting*; *Inspector Gadget*; *Runaway Bride*; *The Sixth Sense*; *South Park*; *Bigger, Longer & Uncut*; *The Iron Giant*; *The Thomas Crown Affair*.

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (777-FILM#833) *American Pie*; *Big Daddy*; *The Blair Witch Project*; *Deep Blue Sea*; *Dick*; *Eyes Wide Shut*; *The General's Daughter*; *The Haunting*; *Inspector Gadget*; *Lake Placid*; *Mystery Men*; *Runaway Bride*; *The Sixth Sense*; *The Iron Giant*; *The Thomas Crown Affair*; *The Wood*.

Concourse Plaza—214 E. 161th St. (588-8800) *Big Daddy*; *The Blair Witch Project*; *Deep Blue Sea*; *The Haunting*; *Inspector Gadget*; *Mystery Men*; *Runaway Bride*; *The Iron Giant*; *The Thomas Crown Affair*; *Wild Wild West*; *The Wood*.

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *American Pie*; *The Blair Witch Project*; *Deep Blue Sea*; *Dick*; *The Haunting*; *Inspector Gadget*; *Lake Placid*; *Mystery Men*; *Runaway Bride*; *The Sixth Sense*; *Tarzan*; *The Iron Giant*; *The Thomas Crown Affair*; *Wild Wild West*; *The Wood*.

Brooklyn

Area Code 718

BAM Rose Cinemas—30 Lafayette Ave., Brooklyn (623-2770) *Autumn Tale*; *The Blair Witch Project*; *Run Lola Run*; *The Dinner Game*. (See also "Museums, Societies, Etc.")

Brooklyn Heights—70 Henry St. (596-7070) *The Haunting*; *Runaway Bride*.

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *Deep Blue Sea*; *Inspector Gadget*; *The Iron Giant*; *The Wood*.

Clearview's Cobble Hill—265 Court St. (596-9113) *The Blair Witch Project*; *Eyes Wide Shut*; *An Ideal Husband*; *The Sixth Sense*; *The Iron Giant*; *The Thomas Crown Affair*.

CO Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) Call theater for showtimes.

CO Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) Call theater for showtimes.

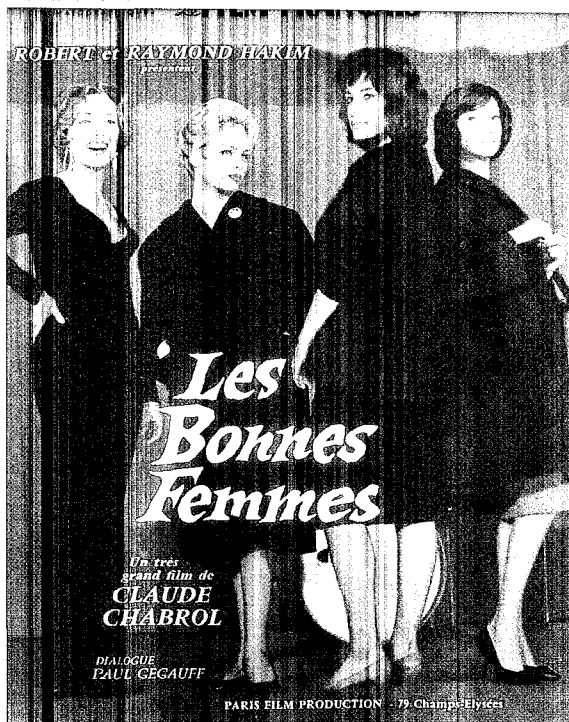
CO Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) Call theater for showtimes.

CO Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) Call theater for showtimes.

CO Kingsway—946 Kings Hwy. at Coney Island Ave. (777-FILM#577) Call theater for showtimes.

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *The Blair Witch Project*; *Inspector Gadget*; *The Iron Giant*.

Linden Boulevard Multiplex—Linden Blvd. and Eldert Lane (277-0303) *The Blair Witch Project*; *Deep Blue Sea*; *Dick*; *The Haunting*; *Inspector Gadget*; *Mystery Men*; *Runaway Bride*; *The Sixth Sense*; *The Iron Giant*; *The Thomas Crown Affair*.



Retrospective Vague New World

The Film Society of Lincoln Center ends its "Just Before Nightfall... The Cinema of Claude Chabrol" series with a week-long revival of his early masterpiece 'Les Bonnes Femmes' (1960). The film, which explores the ways in which four young shop clerks escape the humdrum of their daily lives, begins screening August 13.

Pavilion—188 Prospect Park West (369-0838) *The Blair Witch Project*; *Deep Blue Sea*; *Eyes Wide Shut*; *The Haunting*; *Inspector Gadget*; *Muppets From Space*; *Mystery Men*; *Runaway Bride*; *The Sixth Sense*; *Star Wars Episode I: The Phantom Menace*; *The Iron Giant*; *The Thomas Crown Affair*.

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *Deep Blue Sea*; *The Haunting*; *Inspector Gadget*; *Mystery Men*; *The Iron Giant*.

UA Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *The Blair Witch Project*; *Dick*; *The Haunting*; *Mystery Men*.

UA Movies at Sheepshead Bay—3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (615-1500) *American Pie*; *Big Daddy*; *The Blair Witch Project*; *Deep Blue Sea*; *Eyes Wide Shut*; *The General's Daughter*; *The Haunting*; *Runaway Bride*; *The Sixth Sense*; *The Iron Giant*; *The Thomas Crown Affair*.

Queens

Area Code 718

Centre Sunnyside—42-17 Queens Blvd. (361-6869) *Deep Blue Sea*; *The Haunting*; *Inspector Gadget*; *Runaway Bride*; *The Sixth Sense*; *The Iron Giant*.

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Arlington Road*; *The General's Daughter*; *Inspector Gadget*; *The Sixth Sense*; *Tarzan*; *Trick*.

CO Cinema City—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) Call theater for showtimes.

CO Fresh Meadows—Eastbound Service Rd. at 190th St. (777-FILM#619) Call theater for showtimes.

College Point Multiplex—28-55 Ulmer St., Whitestone (886-4900) *American Pie*; *Big Daddy*; *The Blair Witch Project*; *Deep Blue Sea*; *Eyes Wide Shut*; *The Haunting*; *Inspector Gadget*; *Mystery Men*; *Runaway Bride*; *The Sixth Sense*; *The Iron Giant*; *The Thomas Crown Affair*; *The Wood*.

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Deep Blue Sea*; *The Sixth Sense*; *The Iron Giant*.

Kew Gardens Cinemas—81-05 Lefferts Blvd., Queens (441-9835) *Autumn Tale*; *The Blair Witch Project*; *An Ideal Husband*; *Run Lola Run*; *The Dinner Game*.

Main Street Cinemas—72-66 Main St. (263-4828) *The Blair Witch Project*; *Deep Blue Sea*; *The Haunting*; *Inspector Gadget*; *Muppets From Space*; *Runaway Bride*; *The Iron Giant*.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *The General's Daughter*; *The Harmonists*; *The Red Violin*; *Tea With Mussolini*; *The Winslow Boy*.

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *Deep Blue Sea*; *Inspector Gadget*.

Sony Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (777-FILM#712) Call theater for showtimes.

Sony Elmwood—57-02 Hoffman Dr., Elmhurst (777-FILM#733) Call theater for showtimes.

Sony Tylon—98-81 Queens Blvd., at 66th Ave., Rego Park (777-FILM#735) Call theater for showtimes.

UA Astoria—28-60 Steinway St. (726-1279) *American Pie*; *Big Daddy*; *Deep Blue Sea*; *Dick*; *The Haunting*; *Runaway Bride*; *The Sixth Sense*.

UA Brandon Cinema—70-20 Austin St., Forest Hills (544-1020) *Deep Blue Sea*; *Lake Placid*; *The Iron Giant*.

UA Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Deep Blue Sea*; *The Haunting*; *The Sixth Sense*.

UA Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *American Pie*; *Big Daddy*; *The Blair Witch Project*; *Inspector Gadget*; *Lake Placid*; *Runaway Bride*; *The Iron Giant*; *The Thomas Crown Affair*; *The Wood*.

UA Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *American Pie*; *Big Daddy*; *Dick*; *Eyes Wide Shut*; *The Haunting*; *Mystery Men*; *Star Wars Episode I: The Phantom Menace*; *The Thomas Crown Affair*.

UA Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Dick*; *The Haunting*; *Mystery Men*; *Runaway Bride*.

UA MovieWorld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *American Pie*; *The Blair Witch Project*; *Eyes Wide Shut*; *Inspector Gadget*; *Mystery Men*; *Runaway Bride*; *The Iron Giant*; *The Thomas Crown Affair*.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (317-8300) *American Pie*; *The Blair Witch Project*; *Deep Blue Sea*; *Dick*; *The Haunting*; *Inspector Gadget*; *Muppets From Space*; *Runaway Bride*; *The Sixth Sense*; *The Iron Giant*.

UA Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *American Pie*; *The Blair Witch Project*; *The Haunting*; *Runaway Bride*; *The Iron Giant*; *The Thomas Crown Affair*.

UA Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *American Pie*; *Big Daddy*; *The Blair Witch Project*; *Deep Blue Sea*; *Dick*; *Eyes Wide Shut*; *The Haunting*; *Inspector Gadget*; *Mystery Men*; *Runaway Bride*; *The Sixth Sense*; *Tarzan*; *The Iron Giant*; *The Thomas Crown Affair*.

Museums, Societies, Etc.

American Museum of the Moving Image—8/14-8/15: "Vice and Versa: The Films of Donald Cammell." 8/14: Performance (1970) and Donald Cammell: The Ultimate Performance (1998). 8/15: Demon Seed (1977) and White of the Eye (1987). 36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets,

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Anthology Film Archives—"New Filmmakers." Shorts:
El Primero (1998), *Defying Gravity* (1998), *Rat Girl*
(1995). Feature: *Davis Is Dead* (1999). 8/12: *For
Life, Against the War* (1967). "Jim Jarmusch Selects."
8/12-8/15: *They Live by Night* (1949), *The Stool
Pigeon* (1962), *Land of Look Behind* (1982), and
Film (1964). "Italian Film Festival." 8/13-8/14:
Manima Roma (1962). 32 Second Ave. (505-5110);
\$7.

BAM Rose Cinemas—8/9: *Dr. Strangelove* (1964). 8/10:
Cluny Brown (1946). 8/11: *The 400 Blows* (1959).
8/12: *Stolen Kisses* (1968) and *Antoine et Colette*
(1962). 8/13: *Bed and Board* (1970). 8/14: *Love on
the Run* (1979). 8/15: *Jules et Jim* (1961). 8/16:
Paths of Glory (1957). 30 Lafayette Ave., Brooklyn
(718-623-2770).

Bryant Park Summer Film Festival—All features screen
at sunset. 8/9: *Roman Holiday* (1953). 8/16: *Mil-
dred Pierce* (1945). Rain dates for each: the next
night. Sixth Ave. bet. 40th and 42nd Sts. (512-
5700); free.

Different Light—8/15: *The Pirate* (1948). 7 P.M. 151 W.
19th St. (989-4850); free.

Film Forum—Through 8/12: *Some Like It Hot* (1959).
8/13-8/19: *Cruel Story of Youth* (1960). 209 W.
Houston St. (727-8110); \$8.

Film Society of Lincoln Center (The Walter Reade The-
ater)—Through 8/19: "Just Before Nightfall . . .
The Cinema of Claude Chabrol." 8/10: *Les Biches*
(1968) and *Claude Chabrol or the Entomologist*
(1990). 8/11-8/12: *The Cry of the Owl* (1987) and
Hell (1994). 8/13-8/19: *Les Bonnes Femmes (The
Girls)* (1960). 65 W. 65th St., plaza level (875-
5600); regular screenings \$8.50-\$15.

French Institute—"Cinéclub." 8/10: *A Bout de Souffle*
(*Breathless*) (1959) and *I Stand Alone* (1998). Subti-
tled. Florence Gould Hall, 55 E. 59th St. (355-
6160); \$7.

Museum of Modern Art—Through 9/14: "To Have
and Have Not" series. 8/10: *Paris Is Burning*
(1991), *The Wild Bunch* (1969), and *Directed by John
Ford* (1973). 8/12: *The Wild Bunch* (1969), *L.A.
Confidential* (1997), and *The Merry Widow* (1925).
8/13: *Near Death* (1989), *Buffalo '66* (1998), *Targets*
(1968), *Pink Flamingos* (1972), and *Microcosmos*
(1996). 8/14: *Targets*, *Near Death*, and *Buffalo '66*.
8/15: *Au Revoir les Enfants* (1987), *Directed by John
Ford*, *Pink Flamingos*, and *Sans Soleil* (1982). 8/16:
Orlando (1992), *Au Revoir les Enfants*, and *Schizop-
olis* (1996). 11 W. 53rd St. (708-9400); free with
\$9.50 admission.

National Museum of the American Indian—"Thursday
Night at the Movies." 8/12: *Big Bear* (1998). Repeat
screening on 8/14. Call 514-3730 for information.
Smithsonian Institution, George Gustave Heye
Center, One Bowling Green (514-3730); free.

New York Public Library—"Silent Film Series . . . Style
Before Sound." 8/11: *The Golden Chance* (1915)
and *Lady Windermere's Fan* (1925). Donnell Media
Center, 20 W. 53rd St. (621-0619); free.

Ocularis—8/15: *Eraserhead* (1976). 70 N. 6th St.,
Williamsburg, Brooklyn (718-388-8713); \$7.

Socrates Sculpture Park—"Living on the Edge"
open-air cinema. 8/11: The African Film Festival,
Inc. and Ocularis present *A Certain Morning*
(1992), *Maral Tanie* (1994), and *The Draughtsman*
(1996). Broadway and Vernon Blvds. in Long Is-
land City. Begins at 8:30; free.

The Screening Room—Sunday brunch: *Breakfast at
Tiffany's* (1961). Call theater for info. 54 Varick St.
(334-2100); \$8, \$5 for Sunday-brunch patrons.

YWCA Cine-Club—8/14-8/15: *Joan of the Angels*
(1961). 610 Lexington Ave., at 53rd St. (735-
9717); \$6 members, \$7 nonmembers.

Ground Rules:

These brief reviews, where noted, are condensed ver-
sions of reviews by Peter Rainer...A ★ denotes a cur-
rent release that *New York* recommends, ranging
from best-of-the-year picks to worthy curios to flawed
movies with one outstanding element...Reviews are
followed by the theaters where the film is playing.

theater

Tartuffe in the Park... Change in Rent

Broadway

Previews and Openings

Kat and the Kings—The Olivier Award-winning musical about an all-black doo-wop group's struggle for recognition in Cape Town, South Africa, during the fifties. \$45-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an 8/19 opening. *Cort Theatre, 138 W. 48th St. (239-6200).*

Voices in the Dark—A spine-tingler about a popular radio therapist who receives menacing phone calls while vacationing in the Adirondacks. Starring the twice-Tony'd Judith Ivey; written by John Pielmeier, author of *Agnes of God*. \$35-\$60. Mon.-Sat. at 8, Wed. and Sat. at 2. In previews for an 8/12 opening. *Longacre Theatre, 220 W. 48th St. (239-6200).*

Now Playing

Annie Get Your Gun—Bernadette Peters plays the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Tom Wopat), in Buffalo Bill's traveling Wild West Show. Irving Berlin

did the lyrics and score; Peter Stone updated the book. \$35-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (307-4100).*

Beauty and the Beast—A musical based on a movie based on a fairy tale. Andrea McArdle plays the girl; Steve Blanchard plays the (hairy) boy. With Tony-award-winning costumes by Ann Houllard-Ward; lyrics by Tim Rice and Howard Ashman; music by Alan Menken. \$22.50-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/5. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).*

Cabaret—The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. Joe Masteroff's refurbished book emphasizes the squalor of 1930 Berlin nightlife and the bisexuality of Clifford, the writer hero. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Susan Egan and Michael Hall. \$25-\$85. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened 3/19/98. *Studio 54, 254 W. 54th St. (239-6200).*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. \$40-\$75. Mon. and Tues. at 8, Wed. at 2 and 8, Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opened 10/7/82. *Winter Garden Theatre, 1634 Broadway, at 50th St. (239-6200).*

Chicago—It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Minimalism prevails in this production. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now starring Sandy Duncan and the ravishing Ruthie Henshall. \$20-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/14/96. *Shubert, 225 W. 44th St. (239-6200).*

Closer—A sad, savvy, often funny play that casts a steely, unblinking gaze at the world of relationships. There are four characters. As several years go by, everyone ends up sexually and emotionally involved with everyone else, each trying vainly to get closer to the other. Patrick Marber tells his story in short, staccato scenes in which the unsaid talks as loudly as the said. As Larry, Ciaran Hinds conveys well the weaknesses of a strong man, and Ru-

pert Graves gets the volatile, puppyish but nevertheless hurtful mischievousness of Dan perfectly. As for Alice: No one could capture the intermingled aggressiveness and vulnerability of youth with more empathy than Anna Friel. *Closer* does not merely hold your attention; it burrows into you. (Simon: 4/5/99.) \$15-\$60. Tues.-Sat. at 8, Wed., Sat., and Sun. at 2. Through 8/22. *Music Box Theatre, 239 W. 45th St. (239-6200).*

Death of a Salesman—This *Salesman* is a hard but efficacious sell. "I sell, therefore I am" is the neo-Cartesian maxim Willy is meant to embody and explicate. Rightly, Arthur Miller embeds this value system in a business, social, and family context, but the interaction of the elements is achieved more by contrivance than by a sense of the inevitable. Yet most of the acting is splendid. Brian Dennehy is a man truly at the end of his tether, letting us in on every step of his decline via naïve optimism, disregard of reality, aging, and capitalist callousness. And Elizabeth Franz settles into a quietly and thoroughly moving Linda. (Simon: 2/22/99.) \$45-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).*

Footloose—Kevin Bacon is not a part of this maximalist adaptation of the 1984 movie, but the lead does have his haircut. Kenny Loggins, Tom Snow, et al., did the lyrics; Dean Pitchford and director Walter Bobbie did the book. \$20-\$75. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened 10/22/98. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).*

Fosse—A tribute to the late choreographer-director, whose swivelin'-hips-and-bowler-hat aesthetic came roaring back with the revival of *Chicago*. \$55-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Broadhurst Theatre, 235 W. 44th St. (239-6200).*

It Ain't Nothin' but the Blues—Powered by seven singers and a swinging band, the revue traces the history of the blues, starting with chants from the plantation and ending with sets from the bars of Chicago. \$35-\$65. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Vivian Beaumont Theatre, 150 W. 65th St. (239-6200).*

Jekyll & Hyde—Man turns into beastly man, all in the name of science. Book and lyrics by Leslie Bricusse, music by Frank Wildhorn. \$45-\$75. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 4/28/97. *Plymouth Theatre, 236 W. 45th St. (239-6200).*

Les Misérables—The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cossetting their own daughter, Eponine—what a story! Just synopsisizing the plot brings tears to the iciest eyes. (Simon: 3/31/97.) \$15-\$75. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial*

Opening More Talk, Less Stalk

Another spine-tingler this way cometh. 'Voices in the Dark,' written by 'Agnes of God' author John Pielmeier, is Broadway's latest play about a woman trapped in her country home—remember 'Night Must Fall' earlier this season?—though this time, the protagonist is a radio-talk-show host and her foe is a spooky repeat caller. Twice-Tony'd Judith Ivey stars; opens August 12 at the Longacre Theatre.

Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.
The Lion King—This spectacle rightfully earns that most abused of epithets: *magical*. Kiddies will delightfully swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. And Taymor has found ways to transmute the strictly cartoonish bravura of the big-screen *Lion King* onto a stage so that nothing is lost in translation. (Simon: 12/1/97). \$20-\$80. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 11/13/97. *New Amsterdam Theater, 214 W. 42nd St. (307-4747).*
Miss Saigon—This reworking of Puccini's *Madama Butterfly*, set in Vietnam during the fall of Saigon, is now one of Broadway's longest-running musicals. Music by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. \$15-\$75. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200).*
Peter Pan—Cathy Rigby is flyin' again, much to the delight of the kiddies. \$25-\$75. Wed. at 2 and 7:30, Thurs. at 2, Fri. at 7, Sat. at 2 and 7:30, Sun. at 1 and 6:30. Through 8/29. *Gershwin Theatre, 222 W. 51st St. (307-4100).*
The Phantom of the Opera—Ten leads, eleven years, and roughly 7 million theatergoers later, Andrew

Lloyd Webber's blockbuster continues to pack them in. \$15-\$75. Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*
Ragtime—A musical based on E. L. Doctorow's historical novel, with a book by Terrence McNally and music by the composer-lyricist team of Stephen Flaherty and Lynn Ahrens. The epic, neatly trimmed and tidied for the stage, braids the fates of three fictitious families—one black, one Jewish, one WASP—and an assortment of historical characters. \$31-\$125. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 1/18/97. *Ford Center for the Performing Arts, 213 W. 42nd St. (307-4100).*
Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. \$35-\$80. Mon., Tues., Thurs., and Fri. at 8, Sat. at 2 and 8, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100).*
Side Man—A must. This enjoyable play by Warren Leight is about sidemen, yesteryear's second-tier jazz musicians who hired out as supplementary players to various bands, and about their women. It is narrated by Clifford, the son of Gene, a trumpet player, and Terry, a sweet thing turned bitter. As the play moves from 1985 to 1953 and back, we hear about his parents' courtship, his birth, and the parents' growing estrangement as he grows up. We also get glimpses of the lives of Gene's fellow sidemen. As things move near-imperceptibly from comedy to drama, we relish the jive, the jokes, the

frustrations enacted by seven actors in a production neatly tied together by Michael Mayer's apt direction. (Simon: 3/23/98.) Andrew McCarthy now stars. \$25-\$60. Mon.-Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200).*
Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the songbook Jerry Leiber and Mike Stoller wrote to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. \$65-\$75. *At the Virginia Theatre, 245 W. 52nd St. (239-6200)? Uh-huh. 2 hrs. 10 mins.*
The Weir—A brew of ghost stories and ale from Ireland's baby-blue eminence Conor McPherson, who turned 27 this year. \$60. Mon.-Sat. at 8, Wed. and Sat. at 2. *Walter Kerr Theatre, 219 W. 48th St. (239-6200).*

Off Broadway

Previews and Openings

It's My Party (And I'll Die if I Want To)—F. Murray Abraham and Joyce Van Patten star in this Australian tragicomedy about a man who's convinced he's got 111 minutes left to live. Written by Elizabeth Coleman; directed by Jeannie Berlin. \$45. Mon.-Fri. at 8, Sat. at 4 and 8. In previews for an 8/19 opening. *Arclight Theatre, 152 W. 71st St. (307-4100).*
Jar the Floor—A drama exploring the bittersweet bonds between four generations of African-American women, set on Great-Grandma's ninetieth birthday. Written by Cheryl L. West; starring Irma P. Hall, Regina Taylor, Linda Powell, and the prodigiously gifted Lynne Thigpen. \$10-\$45. Mon. and Tues. at 8, Wed. at 2 and 7, Thurs. and Fri. at 8, Sat. at 2 and 8. In previews for an 8/11 opening. *Second Stage Theatre, 307 W. 43rd St. (246-4422).*
Tartuffe—The second installment of Shakespeare in the Park, which, like the selections of so many other seasons, wasn't written by William Shakespeare. Dylan Baker plays the title character in Molière's excoriating comedy about lust and religious hypocrisy; Mark Brokaw directs. Also with Dana Ivey, Charles Kimbrough, Mary Testa, J. Smith-Cameron, and Wendell Pierce. Free. Tues.-Sun. at 8. *Delacorte Theater in Central Park, near 81st St. and Central Park West. Tickets available at both the Delacorte and the Public Theater, 425 Lafayette St. Call 539-8750 for more information.*

Now Playing

After the Fair—A romantic musical based on Thomas Hardy's short story "On the Western Circuit," with book and lyrics by Stephen Cole and music by Matthew Ward. Starring a cast of Broadway reliables, including Michele Pawk (*Cabaret*) and Jennifer Piech (*Titania*). \$40-\$45. Wed. at 2:30 and 8, Thurs. and Fri. at 8, Sat. at 2:30 and 8, Sun. at 2:30 and 7:30. Through 8/15. *Theatre at Saint Peter's Church at the Citicorp Center, 619 Lexington Ave., at 54th St. (239-6200).*
Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. \$45-\$55. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*
The Brave—Scottish playwright Sharman Macdonald's thriller about murder and sexual politics in North Africa. Presented by the Goldthread Theater Company; starring Aasif Mandvi, creator and star of the Obie-winning *Sakina's Restaurant*. \$35. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 7. *Atlantic Theater, 336 W. 20th St. (239-6200).*
The Countess—Gregory Murphy's costume drama about the love triangle between John Ruskin, his wife, and painter John Everett Millais. \$35-\$45. Tues.-Fri. at 8, Sat. at 3 and 8, Sun. at 3. *Samuel Beckett Theatre, 410 W. 42nd St. (307-4100).*
A Couple of Blaguards—Tired yet of the brothers McCourt? Good! We thought not. Come see Frank and Malachy's stage version of their coming-of-



Onstage Rent Stabilization

Hey! 'Rent'-heads! Yeah, that means you, nodding off on the sidewalk! Wilson Jermaine Heredia is coming back to the show to reprise the role of Angel, for which he won a Tony in 1996. But you already knew that. Catch him starting this week at the Nederlander.

age story, performed by Jarlath Conroy and Michael Judd. \$45. Mon., Tues., Thurs., and Fri. at 8, Sat. and Sun. at 3 and 7:30. *Triad Theatre*, 158 W. 72nd St. (799-4599).

De la Guarda—A show that's part carnival, part rock concert, and almost entirely airborne. Dress in tatters; bring aspirin. \$37.50–\$45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Daryl Roth Theatre*, 20 Union Square East, at 15th St. (239-6200).

Dear Liar—Jerome Kilty's comedy about the love affair between George Bernard Shaw and Mrs. Patrick Campbell, the celebrated London stage actress who originated the role of Eliza Doolittle in *Pygmalion*. Donal Donnelly plays him, Marian Seldes plays her, the Irish Rep presents, and Charlotte Moore, as always, directs. \$30–\$35. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Through 9/17. *Irish Repertory Theatre*, 132 W. 22nd St. (727-2737).

Fantasticks—The musical perennial that, happily, refuses to go away. \$36.50–\$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Playhouse*, 181 Sullivan St. (674-3838).

Forbidden Broadway Cleans Up!—Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. \$45–\$47.50. Mon. and Wed.–Sat. at 8:15, Wed. at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. *Stardust Theatre*, Broadway at 51st St. (239-6200).

The Gathering—Theodore Bikel stars in this new play, set during the Reagan era in both the United States and Germany, about a family in conflict over its national duties. Written by Arje Shaw; presented by Jewish Repertory Theatre. \$40–\$45. Tues.–Sat. at 8, Sun. at 7, Wed. and Sun. at 2. *Playhouse 91*, 316 E. 91st St. (239-6200).

A Good Swift Kick—A frenetic songfest from John Forster, the satirist who did *How to Eat Like a Child* and *Pretzels*. Some subjects the author considers include Jefferson's DNA, cultural imperialism, and the final thoughts of a deer crossing the turnpike. \$50. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Variety Arts Theatre*, 110 Third Ave. (239-6200).

Hedwig and the Angry Inch—A German transsexual achieves self-actualization, not to mention tabloid fame, through songwriting in this brave, beautiful rock musical by John Cameron Mitchell. Michael Cerveris stars; Stephen Trask did the catchy music and lyrics. \$20–\$49.50. Mon.–Thurs. at 8, Fri. at 8 and 11, Sat. at 7 and 10. Opened 2/14/98. *Jane Street Theatre at the Hotel Riverview Ballroom*, 113 Jane St. (239-6200).

Hurrah at Last—A new play by Richard Greenberg about one of his favorite (and most expertly handled) subjects: a tormented writer. Starring Reg Rogers; directed by David Warren. \$55. Tues.–Sat. at 7:30, Wed., Sat., and Sun. at 2:30. Through 8/22. *Gramercy Theatre*, 127 E. 23rd St. (307-4100).

I Love You, You're Perfect, Now Change—A contemporary musical about an amusingly quaint subject these days: heterosexual love. \$49.50–\$52.50. Mon.–Wed. at 8, Fri. and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 7:30. *Westside Theatre*, 407 W. 43rd St. (239-6200).

If Love Were All—A musical comedy about Gertrude Lawrence and Noël Coward. Adapted from his works; featuring his songs. Starring Twiggy and Harry Groener. \$45–\$55. Tues.–Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Lucille Lortel Theatre*, 121 Christopher St. (239-6200).

I'm the One That I Want—After a long hiatus, Margaret Cho is back on the stand-up circuit, breathing sass and lading out generous helpings of L.A. dish. \$30–\$35. Tues.–Sat. at 8:30. Through 9/4. *Westbeth Theatre Center*, 151 Bank St. (307-4100).

The Joy Luck Club—A stage adaptation of Amy Tan's multigenerational tale of Chinese-American women, their mothers, and their daughters. Written by Susan Kim; presented by Pan Asian Repertory Theatre. \$45. Wed.–Sat. at 8, Wed., Sat., and Sun. at 2:30. *Theater Four*, 424 W. 55th St. (239-6200).

Late Nite Catechism—Maripat Donovan as a parochial-school teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. \$35. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 2 and 5. *St. Luke's Church Annex*, 308 W. 46th St. (239-6200).

Naked Boys Singing—Just like a musical revue, but without pants. \$45–\$65. Mon., Wed., and Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 8. *Actor's Play-*

Previews Exacting Change

It's always a bit awkward when a versatile actor's breakout performance is in the form of a major creep. Dylan Baker, the 40-year-old stage veteran who so memorably played the pedophile in Todd Solondz's *Happiness* last year, shrugs it off—"Throughout my career, I've slipped in and out of lots of roles"—but it can't be easy; even he confesses that a stroll through the streets of this city guarantees him at least two or three unsolicited overtures from strangers, all of whom would very much like to share their impressions of the film. Happily, beginning August 10, Baker will have a chance to re-identify himself with a completely different sort of fellow: the charlatan title character in Molière's *Tartuffe*. "The two guys don't come anywhere near each other," Baker notes. "Bill Maplewood worked so hard at containing his aberrant lust, but *Tartuffe's* lust just comes spilling over—for the wife of the house." And has he mentioned he gets to speak in Richard Wilbur's thrilling rhyming couplets? "So, hopefully," he says, "the audience will look and say, 'Hey, maybe that guy did that part in that movie; maybe he didn't. I'm not sure.'" The production, the second



offering in the 44th season of Shakespeare in Central Park, is not Baker's first time in the Delacorte Theater. He did *The Two Gentlemen of Verona* in 1987 and *Much Ado About Nothing* in 1988. "We call it 'Camp Delacorte,'" he deadpans. "By now, I'm a counselor." The difficulty, he remembers, is getting such a spirited, sprawling audience to focus on tight, two-person scenes—though some of that strain ought to be alleviated by the direction of Mark Brokaw, who could tease lively performances out of a sculpture garden if he had to. And on the positive side of the ledger, Baker notes, Delacorte audiences are very supportive—much more so than others. Why? he is asked. "Because," he answers, "they haven't paid 90 bucks for the ticket." JENNIFER SENIOR

house, 100 Seventh Ave. So. (463-0060).

Over the River and Through the Woods—A new comedy from Joe DiPietro about the meddling efforts of four Italian-American grandparents to change the life of their grandson. \$45. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. *John Houseman Theatre*, 450 W. 42nd St. (239-6200).

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." \$35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre*, 1553 Broadway, at 46th St. (695-3401).

Secrets Every Smart Traveler Should Know—There is a decent amount of merriment to be had from this revue. Inspired—or incited—by a homonymous travel guide, this show by a number of hands pokes fun at every aspect of travel, from the hopeless phone calls for airline reservations to the joys of sandy Uzbekistan. Even the *Cathilian lithp geth* a tuneless thong tribute. (Simon: 12/15/97.) \$20–\$47.50; optional dinner one hour before curtain. Mon., Wed., Thurs., and Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. Opened 10/30/97. *Ibis Theatre*, 321 W. 44th St. (239-6200).

Stomp—As the title implies, an energetic show in which a troupe of performers dances, claps, and

generally bangs on everything in sight. Featuring buckets, trash-can lids, and, yes, the kitchen sink. \$24.50–\$49.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum*, 126 Second Ave., bet. 7th and 8th Sts. (477-2477).

Summer of '69—Play "Circle Game"! The songful story of Woodstock, told through dialogue and tunes of the times, performed by a group of eight. Listen for Jefferson Airplane, Joni Mitchell, Bob Dylan, etc. \$40. Mon., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 7. *Theatre 80, 80 St. Marks Pl.* (307-4100).

Things You Shouldn't Say Past Midnight—A comedy in three beds by freshman playwright Peter Ackerman. \$19–\$48. Mon. and Wed.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. *Promenade Theatre*, 2162 Broadway, at 76th St. (239-6200).

This Lime Tree Bower—What do you know? This early play by Conor McPherson has it all: rib-tickling wit, mind-jolting insight, and heart-refreshing humanity, neatly blended. This despite the fact that its three characters take turns monologuizing, there being only two lines of dialogue. In tying together several bizarre but believable stories, McPherson will have you both in stitches and at the edge of your seat. You become almost conspiratorially involved with the characters, the offstage ones nearly as real as the three onstage. (Simon: 5/31/99.) \$30–\$35. Tues.–Fri. at 8, Sat. at 2 and 8,

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Sun. at 3. Through 8/15. *Primary Stages*, 354 W. 45th St. (333-4052).

Thwak—More nifty trickery from the Umbilical Brothers, a well-matched but unrelated pair of kinetic Australians. Likely to give the words extended run a whole new meaning. \$25-\$35. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3. *Minetta Lane Theatre*, 18 Minetta Lane (307-4100).

Tony 'n' Tina's Wedding—A wedding at *St. Luke's Church*, 308 W. 46th St., then a reception at *Vinnie Black's Vegas Room*, Hotel Edison, 221 W. 46th St., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. \$65-\$75. Thurs.-Sat. at 7, Sun. at 2. Opened: 2/6/88. (239-6200).

2½ Jews—A comedy about a prominent civil-rights attorney's relationships with his irascible father and lawyer son. By Alan Brandt. \$32.50. Wed.-Sat. at 8:30, Wed. at 3, Sat. at 5, Sun. at 2 and 5:30. *Raymond J. Greenwald Theatre*, 307 W. 26th St. (239-6200).

Wit—Can a play be made out of the last hours of a professor of literature dying of ovarian cancer? A play that hinges on a close reading of Donne's *Holy Sonnets*? That, without slighting its seriousness, sees the comedy in dying? No? Think again: Margaret Edson, with her firstling effort, has managed it, and more. For this play alone, she should be handed the Harvard English department, along with her Pulitzer. (Simon: 9/28/98.) Now starring Judith Light. \$35-\$49.50. Tues.-Sat. at 8; Wed., Sat., and Sun. at 3. *Union Square Theatre*, 100 E. 17th St. (307-4100).

Off-Off Broadway

American Living Room Festival—A summer salad of works by new and emerging directors, musicians, puppeteers, etc. \$12. Shows and performance times vary. Through 8/29. *HERE*, 145 Sixth Ave., at Dominick St. (647-0202).

Bigsörgasbordwunderwerk—A New York debut production from Squonk, a Pittsburgh-based group whose works are often as attention-getting as the names they choose for it. Everything they do is a multidisciplinary mishmash; so is this. \$25. Tues.-Sat. at 8:30. Through 8/28. P.S. 122, 150 First Ave., at 9th St. (477-5288).

The Blueprint Series—The Ontological's seventh annual festival of new works by young experimental theater directors. \$10. Wed.-Sun. at 8. Through 8/22. *St. Mark's Church*, 131 E. 10th St. (533-4650).

Cheap Talk—Donna Linderman and Yosi Wanunu's high-concept talk-show parody with one actress and two video monitors. \$12. Tues.-Thurs. at 10:30. Through 8/12. *Krairie Theatre*, 85 E. 4th St. (777-6088).

Five Women Wearing the Same Dress—Bridesmaids revisited. Vital Theater Company revives Alan Ball's comedy about five gals and a wedding. \$12. Thurs.-Sat. at 8, Sun. at 3. Through 8/29. *Vital Theatre Company*, 432 W. 42nd St. (592-4508).

Funbox2000—A "sensory theater" work involving text, sound, music, light. Presented by Faux-Real Theatre Company. \$14. Fri. and Sat. at 10:30. Through 10/2. *Piano Store*, 158 Ludlow St. (353-6935).

The Great Debate—Creation vs. evolution, the musical. Characters include Darwin, Einstein, and Darwin; the overall tenor promises to be nonsectarian. Music, book, and lyrics by Mona Johnian. \$12. Thurs.-Sat. at 8, Sun. at 2. Through 8/15. *Lambs Theatre*, 130 W. 44th St. (1-800-829-2631).

Hospital—Axis Company's high-tech, big-screen, five-episode exploration of the dream life of a boy in a coma. \$10. Thurs. and Fri. at 8. Through 9/17. *Axis Theatre*, 1 Sheridan Square. (807-9300).

Macbeth—With more ladies in it than simply Lady M. Pulse Ensemble Theatre recasts Shakespeare's drama in an urban setting using mostly female leads. \$15-\$20. Wed.-Sat. at 8, Sun. at 7. *Pulse Ensemble Theatre*, 432 W. 42nd St. (695-1596).

Maybe Baby, It's You—Eleven vignettes about mating by Shari Simpson and Charlie Shanian, supplemented by recorded musings on love from random street philosophers in Central Park. Directed by Adobe Theatre's Jeremy Dobrish. \$12. Wed.-Sat. at 8, Sun. at 3. Through 8/15. *Currican Theatre*, 154 W. 29th St. (841-0109).

A Midsummer Night's Dream—As interpreted by the

Shakespeare Project, complete with funky puppetry. Free. Thurs.-Sun. at 6. Through 8/15. *Production roves from city park to city park*; call 946-1869 for a complete list of locations and more information.

Minotaur—A hip-hop concert drama based on the Greek myth. Written by Jonathon Ward; composed, directed, and choreographed by José Joaquín García; presented by Urban Youth Theatre. \$3 donation suggested. Tues. and Wed. at 1, Thurs. and Fri. at 7. Through 8/11. *Abrons Arts Center*, 466 Grand St. (598-0400).

Monday Night Magic—Internationally known magicians munch on glass, puncture flailing assistants with swords, yank rabbits from hats, etc., all in an intimate setting. \$20-\$27.50. Mon. at 8. *Sullivan Street Playhouse*, 181 Sullivan St. (307-4100).

Mother Courage and Her Children—Ma-Yi Theater Ensemble tackles Bertolt Brecht's parable of capitalism and its discontents by setting it in on the southern island of Mindanao in the Philippines, when the nation was faltering on the brink of martial law. A solid cast stars. \$15. Tues.-Sat. at 7, Sun. at 2. *Connelly Theatre*, 220 E. 4th St. (581-8896).

Naked Will—Blair Fells, ordinarily an author of cheerful perversity (previous works have featured singing nuns, vampires, and Siamese twins), sobers up in this examination of the longings of William Shakespeare. \$12. Wed.-Sat. at 7:30. P.S. 122, 150 First Ave., at 9th St. (477-5288).

No Strings Attached—A summer festival of works by Richard Foreman, dean of the New York avant-garde. \$12. Performances are seven days a week, alternating between *Nada*, 167 Ludlow St., and the *Piano Store*, 158 Ludlow St. Call for 420-1466 various shows and showtimes. Through 8/14.

Symphonie Fantastique—Puppeteer Basil Twist dances his fanciful creations around a 500-gallon tank. \$25. Tues.-Fri. at 7, Sat. at 2 and 10:30, Sun. at 5. Through 8/15. *HERE*, 145 Sixth Ave., at Dominick St. (647-0202).

The Tempest—Spirits! Clowns! Giant puppets! A whimsical, interactive version of Shakespeare's watery tale, in which picnicking viewers would be well-advised to bring umbrellas and guard their cookies. Presented by the Hamptons Shakespeare Festival. Free, with a suggested donation of \$10. Wed.-Sun. at 7. Through 8/15. *Theodore Roosevelt County Park*, Montauk. Call 516-267-0105 for directions and more information.

They've Got Death Bound Up—Hugo Bardallo's adaptation of a charming Uruguayan fable, rounded out with music and dance. Presented by the Puerto Rican Traveling Theatre; performances are in Spanish, though English plot synopses are available. Free. Show roams through outdoor spaces in all five boroughs; call 354-1293 for exact locations and performance times.

The True Confessions of a Dogeater—Jonathan Lopez's new solo play about a young Filipino actor's quixotic attempts to find fame and fortune in the United States. \$15. Tues.-Fri. at 8, Sat. at 2 and 8, Sun. at 3. Opens 8/14. Through 8/28. *John Houseman Studio Theatre*, 450 W. 42nd St. (946-1140).

Twelfth Night/Titus Andronicus—In the former production, Orsino and his attendants wear cowboy hats, Olivia and her handmaidens wear Victorian gowns, and the clowns wear lederhosen. Oh, and there's a Mexican polka scene. The latter production promises to be more "classical." Hudson Valley Shakespeare Company, renowned for its cheerful irreverence, presents in rotating rep. \$18-\$28. Through 8/21. *Boscobel Restoration*, in Garrison. Call 914-265-9575 for specific schedules, showtimes, and directions.

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

art

Amish Quilts...Judith Joy Ross...Age Art

Galleries Solos

Madison Avenue and Vicinity

Herbert Brown—Paintings executed on subway posters in the sixties; through 9/30. Gat, 1100 Madison Ave. (327-0441).

Aristodimos Kaldis—A survey of monumental late paintings from 1974 to 1977 by the Greek-American artist (1899-1979); through 8/29. Foundation for Hellenic Culture, 7 W. 57th St. (308-6908).

57th Street Area

Elizabeth Eyre de Lanux—Correspondence, diaries, sketchbooks, portrait drawings, photographs, and watercolors highlighting the life and work of Eyre de Lanux (1894-1996), an American who married a French diplomat and settled in Paris in 1918, where she worked variously as a furniture design-

er, painter, sculptor, illustrator, and writer; through 10/8. Smithsonian's Archives of American Art Regional Center, 1285 Sixth Ave. (202-357-2700), Mon.-Fri. 9:30-5.

Teo Gonzalez/Carlos Estrada-Vega—Methodical arrangements of small drops of paint on canvas/Paintings composed of many individually stretched and painted canvases. Through 9/4. McGrath, 20 W. 57th St. (956-3366).

SoHo and TriBeCa

Bill Jones/Ben Neill—*Pulse 48*, a collaborative "fractal symphony" by Jones, a photographer and installation artist, and Neill, a performer, composer, and inventor of the Mutantrum, a hybrid electronic-acoustic instrument; through 9/11. Gering, 476 Broome St. (226-8195).

Martin Ramirez—Sixteen never-exhibited drawings by the Mexican-born artist (1895-1963), who was diagnosed with paranoid schizophrenia and spent more than 30 years, until his death, in a California mental hospital; through 8/30. Kind, 136 Greene St. (925-1200).

Chelsea

Andrew C. Kromelow—The artist's "Poor Boy Country Club" installation, featuring a pop-up, collapsible log-cabin distillery; through 8/30. Augustine, 531 W. 24th St. (206-9100).

Group Shows

Madison Avenue and Vicinity

Castelli—59 E. 79th St. (249-4470). Recent works on paper by Collins, Johns, Morris, Ruscha, Starn, Therrien, Weiner; through 9/11.

Graham—1014 Madison Ave. (535-5767). "Pattern," paintings, drawings, sculpture, and photography by Agee, Bovasso, Crile, Morisse,

Obrosey, Siena, others; through 8/27.

Salander-O'Reilly—20 E. 79th St. (879-6606). Paintings by Christensen, Griefen, Saito; through 8/28.

57th Street Area

Barquet—41 E. 57th St. (644-9090). "Today and Everyday," a playful exhibition of works for children, including Romero's miniaturized sculptures of furniture, Suro's gargantuan Q-Tips and Alka-Selzer tablets, and works by Allys, Arce, Conte, Mazal, Wizon, others; through 9/3.

Marlborough—40 W. 57th St. (541-4900). Sculptures by gallery artists, including works by Abakanowicz, Botero, Otterness, Popper, others; through 9/1.

PaineWebber—1285 Sixth Ave. (713-2000). "The Carriage Era in New York," an exhibition of eight nineteenth-century horse-drawn carriages and other works; through 9/10.

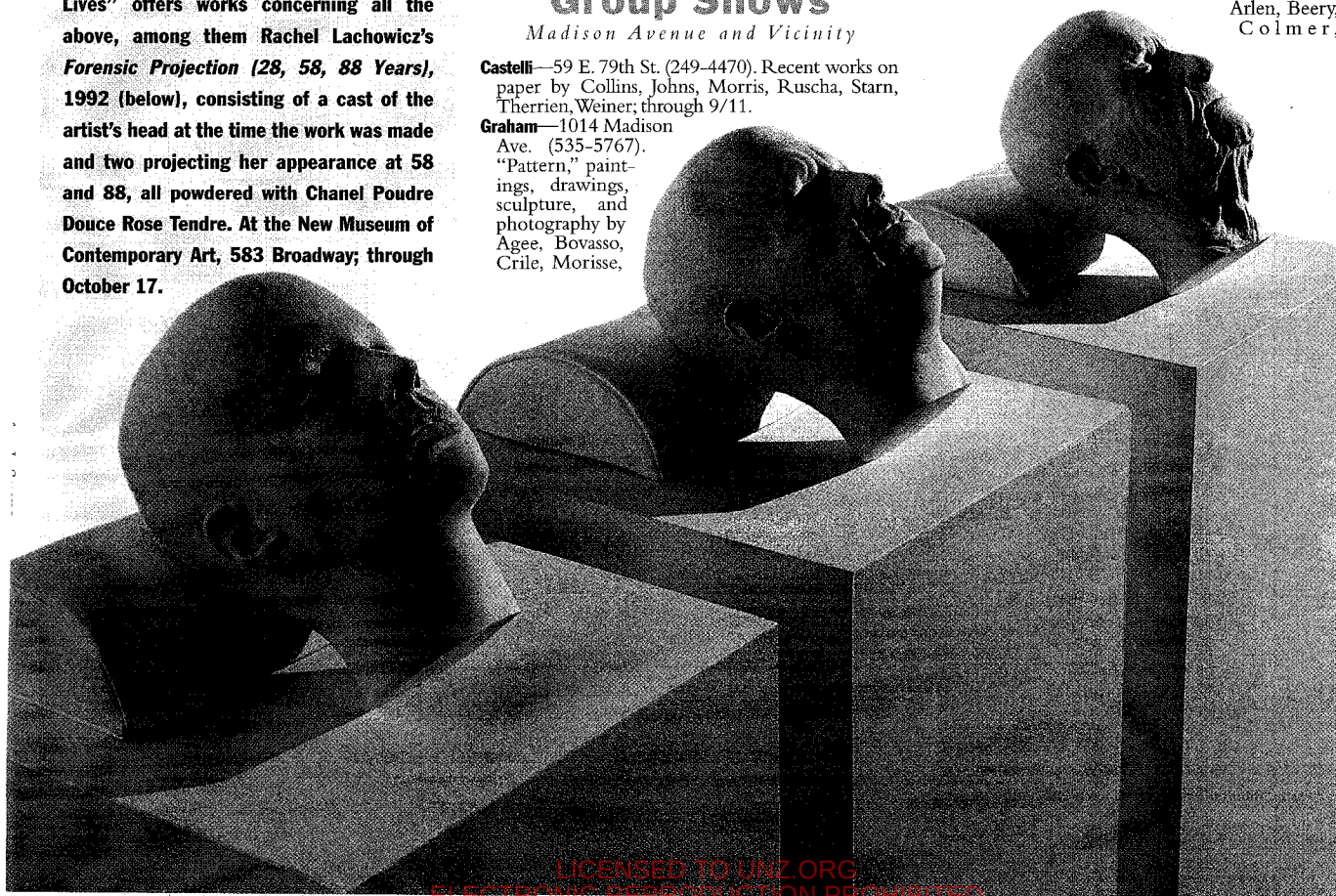
St. Etienne—24 W. 57th St. (245-6734). Recent acquisitions, featuring prints by Käthe Kollwitz and works by Coe, Grosz, Klinger, Schiele, Moses, others; through 9/3.

SoHo and TriBeCa

Alexander—59 Wooster St. (925-4338). "Thirty Years of Artists' Book Publishing in Germany," published works from the sixties to the nineties, including works by Baselitz, Johns, Polke, Zaugg, others; through 9/18.

Algis—25 Thompson St. (966-1758). "Red," with works that incorporate that color by Avedisian, Arlen, Beery, Colmer,

On View Now that 50 is the new 40 and America's obsession with youth shows no sign of subsiding, age, the aging process, and ageism have become increasingly compelling subjects for artists. "The Time of Our Lives" offers works concerning all the above, among them Rachel Lachowicz's *Forensic Projection (28, 58, 88 Years)*, 1992 (below), consisting of a cast of the artist's head at the time the work was made and two projecting her appearance at 58 and 88, all powdered with Chanel Poudre Douce Rose Tendre. At the New Museum of Contemporary Art, 583 Broadway; through October 17.



Drexler, Hinman, Kleiman, Twardowicz; through 8/20.

Kasmin—74 Grand St. (219-3219). Works by Ford, McClelland, Moix, Nares, Puckette, and Zwack; through 9/30.

Chelsea

Bonakdar Jancou—521 W. 21st St. (414-4144). Paintings, sculpture, and works on paper by Balka, Doig, Dorner, Klein, Tuymans, others; through 8/27.

Klagsbrun—526 W. 26th St. (243-3335). Paintings by Richard Devriendt; group show of drawings by eighteen artists; through 9/11.

Marks—522 W. 22nd St. (243-0200). Works by Albers, Beck, Noland, and Semmel, and black-and-white photographs of found children's clothing by Nancy Shaver; through 9/10.

Other

Forbes—60 Fifth Ave., at 12th St. (620-2200). "200 Years of American Art," works from the Forbes Magazine Collection; through 9/5.

Photography

De Lellis—47 E. 68th St. (327-1482). "Animals Are Funny People," silly, pet-friendly photographs by Erwitt, Quigley, Wegman, Winogrand, Ylla, others; through 9/18.

Carlos Emilio—Photographic landscapes of nearly geometric order; through 9/18. Throckmorton, 153 E. 61st St. (223-1059).

ICP—1130 Fifth Ave., at 94th St. (860-1777). Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8), Sat. and Sun. 10-6; \$6, \$4 students and seniors. "Sea Change," contemporary photographs of seascapes by Adams, Cooper, Flick, Klipper, Stewart, West, Yamazaki, others; "Myths, Dreams, and Realities in Contemporary Argentine Photography," with works by Casaballe, Diaz, Gil, Lestido, Valansi, Zout, others; through 9/26.

David LaChapelle—Photographs by the artist, whose commercial work has been seen in the campaigns of Jean-Paul Gaultier, Giorgio Armani, MTV, Pepsi, and Levi's; through 9/15. Shafrazi, 119 Wooster St. (274-9300).

PaceWildensteinMacGill—32 E. 57th St. (759-7999). Photographs by Judith Joy Ross and a group exhibition of works by Callahan, Close, Schad, Sudek, others; through 8/27.

Richardson—560 Broadway (343-1255). "Summer Reading," featuring images of books by Bravo, Brouws, Chalmers, Devine, Kertesz, Opton, Rubin, Verburg, others; through 8/27.

Saul—560 Broadway (431-0747). "Thin Air," minimalist photographs by Davis, Frailey, Raff, Welling, Wright; through 8/20.

Francesca Woodman—Black-and-white photographs taken between 1972 and 1981, the year the artist died, that depict images of her body with found objects; through 8/31. Goodman, 24 W. 57th St. (977-7160).

Museums

American Craft Museum—"The Spirit of Cloth: African-American Quilts Today." Fiber-art works by more than 30 African-American artists from the Women of Color Quilter's Network; through 10/10. 40 W. 53rd St. (956-3535); Tues.-Wed., Fri.-Sun. 10-6, Thurs. till 8 (pay as you wish 6-8); \$5, \$2.50 students and seniors.

American Museum of Natural History—"The Endurance: Shackleton's Legendary Antarctic Expedition." More than 150 photographs by ship photographer Frank Hurley documenting Sir Ernest Shackleton's voyage to the Antarctic in 1914; through

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.



Photography Just-Folks Artist

What perhaps sets the photographs of Judith Joy Ross apart is her ability to communicate not only who her subjects (and lickers) really are, often at their most unguarded, but their relationships to one another. A selection of them can be seen in her first show with PaceMacGill (32 East 57th Street; through August 27).

10/11. . . "Epidemic! The World of Infectious Disease." Dioramas, three-dimensional models, videos, films, interactive computer systems, and photographs; through 9/6. Central Park West, at 79th St. (769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$8 suggested contribution, \$6 students and seniors, \$4.50 children.

Asia Society—"Fire Over Earth: Ceramics From the Collection of the Asia Society"; through 11/28. 725 Park Ave., at 70th St. (517-ASIA); Tues.-Sat. 11-6, Sun. 12-5, Thurs. 11-8 (6-8 free admission); \$4, \$2 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts—"Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory, ca. 1690-1766." A survey of porcelain objects produced by the Saint-Cloud porcelain factory; through 10/24. 18 W. 86th St. (501-3000); Tues.-Sun. 11-5 (Thurs. to 8); \$2, \$1 students and seniors.

Bronx Museum of the Arts—"Urban Mythologies: The Bronx Represented Since the 1960s." Works by John Ahearn, Renee Cox, Maya Lin, Gordon Matta-Clark, Pepon Osorio, Tim Rollins & K.O.S., others; through 9/5. . . "Con(text): Words, Text, and Meaning in the Permanent Collection." Works from the museum's permanent collection by Glenn Ligon, Carrie Mae Weems, and others; through 9/5. . . "Artists in the Marketplace: Nineteenth Annual Exhibition"; through 10/31. . . "Art and Media School: Annual Student Exhibition"; through 9/19. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 12-6; \$3, \$2 students and seniors, Wed. free.

Brooklyn Museum of Art—"Beyond Technology." The latest installment of the museum's "Working in Brooklyn" series, featuring works that use various technologies by the Brooklyn-based artists Rico Gatson, Perry Hoberman, Roxy Paine, Fatimah

Tugger, and Janet Zweig; through 9/12. . . "Impressionists in Winter: Effets de Neige." Paintings of winter scenes by Monet, Renoir, Pissarro, Sisley, Caillebotte, and Gauguin; through 8/29. . . "Mariko Mori: Empty Dream." Multimedia installations that feature large-scale computer-generated photographs of the artist in futuristic scenes; through 8/15. . . "The Matthew Scott Sloan Collection of American Furniture"; through 9/30. . . "Winslow Homer: Illustrating America." Approximately 75 wood engravings selected from a collection of more than 225 works given to the museum by Harvey Isbitts; through 10/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Tues.-Fri. 10-5 (Thurs. to 8), Sat. 11-6 (till 11 P.M. on the first Saturday of every month), Sun. 11-6; \$4, \$2 students, \$1.50 seniors (admission to "Impressionists in Winter" is \$9.50 adults, \$7.50 students and seniors and includes general admission).

Cooper-Hewitt, National Design Museum, Smithsonian Institution—"El Nuevo Mundo: The Landscape of Latino Los Angeles." Photographs by Camilo José Vergara that reveal the transformation of the physical character of Los Angeles County as its population has become increasingly Latin; through 9/5. 2 E. 91st St. (849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); \$5, \$3 seniors and students.

Dahesh Museum—"Revealing the Holy Land." Photographs of Jerusalem and the Sinai Desert taken between 1850 and 1880 by the French writer Maxime du Camp, the Alsatian photographer Auguste Salzmann, and Sergeant James McDonald of the Royal Engineers; through 8/28. 601 Fifth Ave., at 49th St. (759-0606), Tues.-Sat. 11-6; free.

Frick Collection—"From the National Gallery of Art to the Frick Collection: Manet's *The Dead Toreador* and *The Bullfight*—Fragments of a Lost Salon Painting Reunited." The first exhibition of two fragments of a painting that was originally titled *Incident in a Bullfight* and was cut into pieces by the artist after he exhibited it at the Paris Salon in 1864; through 8/22. 1 E. 70th St. (288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$7, \$5 students and seniors; children under 10 not admitted.

Solomon R. Guggenheim Museum—"Surrealism: Two Private Eyes, the Nesuhi Ertegun and Daniel Filipacchi Collections." Approximately 700 works from the collections of Daniel Filipacchi and the late Nesuhi Ertegun, longtime friends who assembled two of the most important private holdings of Surrealist art; through 9/12. 1071 Fifth Ave., at 88th St. (423-3500); Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$12, \$7 seniors and students.

Guggenheim Museum SoHo—"Andy Warhol: The Last Supper." Paintings from the artist's final series, created during the last year of his life for the gallery rooms of a Milan bank located directly opposite the church of Santa Maria delle Grazie, where Leonardo da Vinci's *Last Supper* is located; through 12/30. 575 Broadway, at Prince St. (423-3500), Thurs.-Mon. 11-6; \$8, \$5 seniors and students.

Jewish Museum—"Facing West: Jews of Central Asia and the Caucasus." More than 300 objects, among them costumes, jewelry, and ceremonial art, illuminating Jewish life in Bukhara, Samarkand, and Tashkent in Central Asia and the areas of Dagestan and Azerbaijan in the Caucasus, all drawn from the Russian Museum of Ethnography in St. Petersburg; through 10/17. . . "Sophie Calle: The Eruv of Jerusalem." An installation of photographs and text by the French artist, inspired by the concept of *eruv*, a rabbinic prohibition against carrying objects outside one's home on the Sabbath; through 10/17. . . "Shari Rothfarb: Water Rites." An installation exploring the Jewish tradition of *mikvah* (ritual bath); through 10/17. . . "Sigmund Freud: Conflict and Culture." An exhibition organized by the Library of Congress examining the life and work of the psychoanalyst through vintage photographs, prints, films, manuscripts, letters, and documents from the library's collection; through 9/9. 1109 Fifth Ave., at 92nd St. (423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8 (Tues. after 5 free); \$8, \$5.50 students and seniors.

Photograph by Judith Joy Ross, courtesy of PaceMacGill.

Metropolitan Museum of Art—"Klee Cities." Paintings, drawings, and works in other media by Paul Klee depicting cities, drawn from the museum's Berggruen Klee Collection; through 9/5. . . . "Gustave Moreau: Between Epic and Dream." A retrospective of paintings, watercolors, and drawings by the French Symbolist painter (1826-1898); through 8/22. . . . "Cézanne to Van Gogh: The Collection of Doctor Gachet." Works by Van Gogh, Cézanne, Pissarro, Renoir, Sisley, and others that originally were in the collection of Dr. Paul-Ferdinand Gachet (1828-1909); through 8/15. . . . "Barbara Chase-Riboud: The Monumental Drawings." Twenty-four drawings by the sculptor and writer that memorialize historical, literary, and artistic figures; through 9/5. . . . "Prayer Book for a Queen: The Hours of Jeanne d'Evreux." A display of the pages from the medieval prayer book, whose depictions of the Christmas and Easter stories and the life of the crusader king Saint Louis are among the most evocative paintings of the Gothic era; through 8/29. . . . "Hans Hofmann at the Metropolitan Museum of Art." Paintings by the abstract artist and influential teacher from the museum's collection; through 10/17. . . . "Treasures of Early Photography From the Rubel Collection." Works by William Henry Fox Talbot, David Octavius Hill, Robert Adamson, Roger Fenton, and Julia Margaret Cameron; through 9/19. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$8 contribution, \$4 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); \$8, \$4 seniors and students.

Museum for African Art—"A Congo Chronicle: Patrice Lumumba in Urban Art." Paintings from the Congolese Urban Art movement, which began in the early twenties and is still extant, and by one of its best-known members, Tshibumba Kanda-Matulu, whose work depicts the rise and fall of Patrice Lumumba, the hero of Congolese independence; through 8/15. 593 Broadway (966-1313), Tues.-Fri. 10:30-5:30, Sat. and Sun. 12-6; \$5, \$2.50 seniors, students, and children.

Museum of American Folk Art—"Beyond the Square: Color and Design in Amish Quilts." Twenty masterpieces from the museum's collection; through 11/7. Lincoln Square (595-9533), Tues.-Sun. 11:30-7:30; free.

Museum of Modern Art—"Different Roads: Automobiles for the Next Century." An exhibition of nine contemporary automobiles that embody fresh approaches to automotive design; through 9/21. . . . "Fame After Photography." A survey examining how photographic images changed the representation and meaning of fame over the last 200 years; through 10/5. . . . "The Un-Private House." The first project of the Lily Aitchinson Series of Architecture Exhibitions, examining 26 homes by international architects whose designs reflect the transformation of the private house in response to changing cultural conditions and recent architectural innovations; through 10/5. . . . "Abby Aldrich Rockefeller and Print Collecting: An Early Mission for MOMA." Approximately 100 of the nearly 1,600 prints left to the museum by Mrs. Rockefeller, by George Bellows, Emil Nolde, Henri de Toulouse-Lautrec, Diego Rivera, and others; through 9/21. 11 W. 53rd St. (708-9480); Sat.-Tues. 10:30-6, Thurs. 10:30-6, Fri. 10:30-8:30 (4:30-8:30 pay what you wish), closed Wed.; \$10, \$6.50 students and seniors.

Museum of the City of New York—"Fashion on Stage: Couture for Broadway Theater, 1910-1955." Original costumes for Broadway productions by Chanel, Valentina, Mainbocher, Hattie Carnegie, and other designers; through 2/27/2000. . . . "Heritage of Care: The American Society for the Prevention of Cruelty to Animals." An exhibition tracing the history of the ASPCA in New York; through 10/31. . . . "New New York Views: Recent Acquisitions." Recently acquired paintings of New York City by Moses Soyer, Tom Christopher, Sharon Florin, Daniel Hauben, and others; through 9/5. . . . "Paul Robeson: Artist and Citizen." A multimedia celebration of the life of the actor, singer, and human-rights activist; through 9/5. . . . "The Astor Place Riot: Look-

ing Back 150 Years." A look at the causes behind the infamous riot that occurred when the English actor William Macready appeared in *Macbeth* at the Astor Place Opera House in 1849; through 10/24. . . . "Gotham Comes of Age: New York Through the Lens of the Byron Company." Photographs documenting New York City life from the late 1890s to 1942 that were donated to the museum after the 1942 closing of New York's preeminent photography studio; through 9/26. 1220 Fifth Ave., at 103rd St. (534-1672), Wed.-Sat. 10-5, Sun. 1-5; \$5 suggested contribution, \$3 students and seniors.

Museum of the Fashion Institute of Technology—"Who's the Dummy?: Defining Mannequins." An exhibit curated by E.I.T. graduate students exploring the various meanings and forms of mannequins; through 8/14. . . . "Monumental and Intimate: Tapestries by Helena Hermmarck." Tapestries and woven samples, as well as sketches, videos, and photographs chronicling the weaver's career; through 8/28. Seventh Ave. at 27th St. (217-7642), Tues.-Fri. 12-8, Sat. 10-5; free.

National Academy of Design and School of Fine Arts—"All That Is Glorious Around Us: Hudson River School Paintings." Paintings by 60 members of the Hudson River School, including Frederic E. Church, Thomas Cole, Sanford Gifford, William Trost Richards, and others; through 9/8. . . . "Men Without Women: Paul Cadmus as Curator." An exhibition organized by Cadmus of paintings, works on paper, and sculptures that depict men, by Robert Rauschenberg, George Tooker, Kenyon Cox, N.C. Wyeth, and others; through 8/29. 1083 Fifth Ave., at 89th St. (369-4880), Wed., Thurs., Sat., Sun. 12-5, Fri. 10-6; \$8, \$5 seniors and students.

New Museum of Contemporary Art—"The Time of Our Lives." Works on the subject of age and aging by more than 60 artists; through 10/17. . . . "Keith Piper: Relocating the Remains," multimedia installations that digitally remix the last fifteen years of the British artist's collages, paintings, and sculpture; through 10/17. . . . "Offside: Dolores Zinny and Juan Ignacio Maidagan." A stairway installation by two emerging Argentine artists; through 10/17. 583 Broadway (219-1222), Wed. and Sun. 12-6, Thurs., Fri., and Sat. 12-8, (free Thurs. 6-8); \$5, \$3 students, artists, and seniors, free for youths 18 and under.

New-York Historical Society—"Glimmers of the Past: Presentation Silver From the Collection of the New-York Historical Society"; through 12/5. . . . "Building History: History Building," an exhibition tracing the uptown migration of the New-York Historical Society from its 1804 beginning in Federal Hall, at the corner of Wall and Nassau Streets, to its present Central Park West location; through 10/27. 2 W. 77th St. (873-3400); Tues.-Sun. 11-5; \$5, \$3 seniors and children.

New York Public Library—"Nabokov Under Glass." An exhibition drawn from the Vladimir Nabokov Archive of the Henry W. and Albert A. Berg Collection of English and American Literature, presented on the occasion of the centennial of the writer's birth; through 8/21. Fifth Ave. and 42nd St. (869-8089); Mon. 10-6, Tues.-Wed. 11-6, Thurs.-Sat. 10-6; free.

P.S. 1 Contemporary Art Center—"Philippe Starck: Furniture & Objects." A survey of furniture and household objects by the contemporary designer; through 8/29. . . . "0044: Contemporary Irish Art in Britain"; through 8/29. . . .

"Animal.Anima.Animus."; through 8/29. . . . "David Reed Paintings: Motion Pictures"; through 8/29. . . . "Anna Oppermann: Being Different (Why Is She So Different?) 1970-1986"; through 8/29. . . . "Site-Specific Project by Claude Lévêque"; through 8/29. . . . "Paintings by John Tweddle From the Robert C. Scull Collection"; through 8/29. . . . "Pavilion by Philip Johnson." A D.J. booth and dance pavilion designed by the architect for "Warm Up," P.S. 1's second annual outdoor D.J. series; through 9/11. 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. 12-6; \$5 suggested donation.

Pierpont Morgan Library—"New York Collects: Drawings and Watercolors, 1900-1950." Works on paper drawn from 73 collections in and around New York; through 8/29. 29 E. 36th St. (685-0008), Tues.-Thurs. 10:30-5, Fri. 10-8, Sat. 10:30-6; Sun. 12-6; \$7, \$5 students and seniors.

Queens Museum of Art—"Global Conceptualism: Points of Origin, 1950s-1980s." The history of conceptual art as seen through the works of more than 135 artists; through 8/29. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Wed.-Fri. 10-5, Sat. and Sun. 12-5; \$3, \$1.50 students and seniors.

Whitney Museum of American Art—"The American Century: Art & Culture 1900-2000." The first part of a two-part exhibition exploring this century's art and culture, covering the years 1900 to 1950 and comprising works drawn from the museum's collection and from public and private institutions across the country; through 8/22. 945 Madison Ave., at 75th St. (570-3676); Tues., Wed., Fri., Sat., Sun. 11-6, Thurs. 1-8 (6-8 pay what you wish on the first Thurs. of every month); \$12.50, \$10.50 students, seniors, and groups of fifteen or more. Timed tickets may be purchased in advance for a \$2 service charge by calling 877-WHITNEY or ordering online at www.whitney.org.

Whitney Museum of American Art at Philip Morris—"Jeanne Silverthorne: The Studio Stripped Bare, Again." A site-specific installation of cast-rubber sculptures of recognizable objects such as electrical fuse boxes, light sockets, and wires, presented alongside abstract rubber sculptures; through 10/15. 120 Park Ave., at 42nd St. (878-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Retrospective Guest curator Elizabeth V. Warren selected twenty of what she deemed the Museum of American Folk Art's most remarkable Amish quilts for "Beyond the Square: Color and Design in Amish Quilts," an exhibition that celebrates such trademarks of Amish quilt-making as vivid color in unexpected combinations, bold geometric patterns, and no unnecessary flourishes. At the Museum of American Folk Art, 2 Lincoln Square; through November 7.



Photograph courtesy of the Museum of American Folk Art.

restaurants

Shanghai Tang... Melon Mania... Briam

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. 38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.

American Park—Sophisticated seafood preparations and wonderful water views merit a special trip to the southern tip of Manhattan. In warm weather, outdoor seating is ideal for cocktails and light bites from the raw bar, but even in winter, walls of glass windows remind us that this is a coastal town, after all. Catering available. Opposite 17 State St., Battery Park, next to Ferry Terminal (809-5508). (M-E) AE, MC, TM, V.

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. 80 Bayard St. (406-2292). (I) (\$).

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. 2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. 131 Sullivan St., at Prince St. (677-4100). (M) AE, MC, V.

Deanna's—Owner and recording artist Deanna Kirk sings nightly at her relocated supper club, now on the Lower East Side, where surprise guests drop in for impromptu performances. Silk lampshades and candlelight transform a space built in the twenties as a Yiddish theater, and an alumnus of the kitchens of Le Cirque and Bouley turns out American bistro fare. 107 Rivington St. (420-2258). (I) (\$).

Divine Bar—The jewel-toned Financial District branch of the popular Turtle Bay bar and lounge serves the same extensive selection of wine and beer, and a similar menu of appetizer-size plates they call "international tapas." Typically creative selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and a wild-mushroom quesadilla. 55 Liberty St., second fl. (791-WINE). (I) AE, DC, MC, V.

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. 124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.

Gigino Trattoria—The rustic Italian fare in this barn-like TriBeCa trattoria ranges from brick-oven pizza and calzones to salmon with broccoli rabe. The casual atmosphere and fresh, inventive peasant food have already gained a loyal neighborhood following. 323 Greenwich St. (431-1112). (M) AE, DC, MC, V.

The Independent—From the minute it opened, this tavernesque TriBeCa duplex has been a favorite of the fashionable neighborhood. The creative American bistro fare includes an acclaimed roasted garlic-lemon chicken with spinach and mashed potatoes, barbecued pork ribs, and lobster cakes served with a sweet corn salad. 179 W. Broadway (219-2010). (M-E) AE, MC, V.

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. 127 Greene St., nr. Prince St. (228-1212). (I-M) AE, MC, V.

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo,

cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. 211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zep-pole at the TriBakery, and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 W. Broadway, nr. White St. (219-2777). (E) AE only.

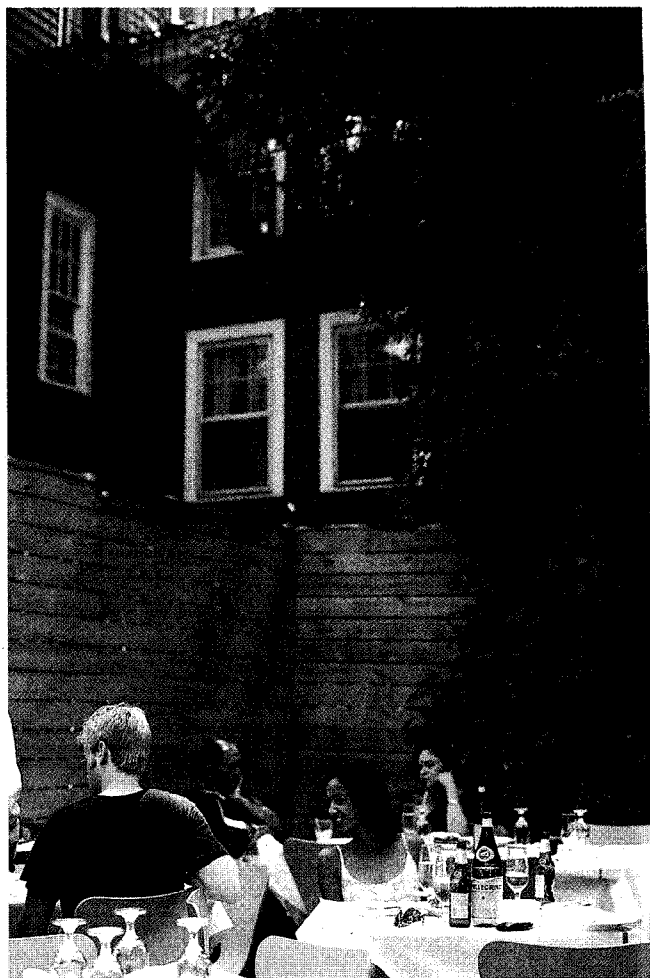
Namaskaar—Billing itself as an "Indian bistro," this SoHo newcomer offers all the tikka, tandoori, and vindaloo you'd expect, plus some you might not. Try the house Biryani (a layered casserole of shrimp, lamb, chicken, and vegetables), popcorn crawfish in yogurt sauce, chicken-tikka Caesar salad, or—to satisfy a gargantuan curry craving—the all-you-can-eat \$8.95 Sunday brunch. 337A W. Broadway (625-1112). (I) AE, CB, DC, DS, MC, V.

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted

ASK GAEL

I'm bored with the same old brunch (and Indian takeout).

Get your eggs benedict with chicken or lamb in an uttapam, the lentil pancake mastered by the South Indian chef at Surya, weekends in the Village. Brunch can be crisp dosai crêpes (\$10 and \$12) or a \$15 Chennai thali (poori, rice, all sorts of spicy exotica served on a tray, plus dessert). From a nighttime table in the garden, it's easy to imagine you're in Charleston. At least, that's the dinnertime stage-set view I see from a table where three of us are savoring sensational Chettinad scallops in tamarind sauce and grouper in a fragrant fish curry. Equally sensational lamb chops rubbed with a spicy masala do the continental (on a plate). That's fusion, of course, but happily, that doesn't cool the fire in Surya's sauces. (302 Bleecker Street; 807-7770.)



Photograph by Kenneth Chen.

Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. 105 Hudson St. (219-0500). (E) AE, MC, V.

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 109 Spring St. (274-8883). (M-E) AE, MC, V.

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. 107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.

Provence—Lots of people have got engaged in the charming garden at this authentic country French restaurant; even more have sampled the bourride, bouillabaisse, and bass flambé. If you can't actually make it to the Côte d'Azur, this is the next best thing. 38 MacDougal St. (475-7500). (M-E) AE.

Raoul's—The dull roar in this cave-like bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. 180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, V.

Salaam Bombay—A far cry from the curry canteens of 6th Street, this Indian restaurant is a good alternative to TriBeCa's medley of French and Italian standbys. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. 317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, V.

Tennessee Mountain—This 1807 landmark farmhouse serves up huge portions of smoked chicken and grilled ribs, plus regional appetizers and desserts. Bring those breath mints and Handi-Wipes for a \$17.95 all-you-can-eat on Monday night. 143 Spring St. (431-3993). (I) AE, MC, TM, V.

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. 375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.

Windows on the World—Chef and TV personality Michael Lomonaco supervises the kitchens of this landmark restaurant known for what may be the most spectacular view of Manhattan Island. His menu focuses on sophisticated renditions of American food, including stout-braised Black Angus short ribs with Maytag blue cheese, and lobster potpie with truffle cream, spinach leaves, and a chive biscuit. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. 1 World Trade Center, 107th floor (524-7000). (E) AE, DC, DS, MC, V.

Below 14th Street, East

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. 12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.

Knickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomy and history. 33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.

Miracle Grill—One of the earliest pioneers on the East Village dining scene, this comfortable Mexican cantina is especially welcoming in warm weather, when the garden is a serene urban oasis. The grilled-vegetable plate surpasses most. 112 First Ave., nr. 7th St. (254-2353). (I-M) AE, MC, V.

Oso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. 88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.

Below 14th Street, West

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. 268 Sixth Ave., nr. Bleecker St. (982-3300). (I-M) (\$).

Bombay City—This Indian newcomer offers the regular roster of subcontinental specialties, plus more offbeat tandoori preparations of steak and rabbit. The spacious premises are available for private parties; there's even room for a dance floor. 29 Seventh Ave. S., nr. Bedford St. (414-0931). (I-M) AE, DC, MC, TM, V.

Boxers—A lively neighborhood American bistro on a heavily trafficked corner of Sheridan Square. The giddy bar scene brings them in, and the high-spirited frenzy and good food keep them coming back. (A newer uptown branch offers a similar menu of American classics like chicken potpie and grilled steaks and burgers, and is decorated with a similar canine motif.) 190 W. 4th St. (633-2275). Also, 1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V.

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. 260 Sixth Ave., nr. Bleecker St. (982-2343). (M) AE, MC, V.

Greenwich Cafe—This Village café, with its plush antique wing chairs and rococo mirrors, has a loungey feel and is open around the clock with a menu that crosses every border. Representative items include crab cakes with lobster sauce and fennel tempura, grilled salmon with jasmine rice, and a veggie burger with minted couscous. No cover for the jazz brunch. 75 Greenwich Ave. (253-5489). (I-M) AE, DC, DS, MC, V.

Gus' Place—This welcoming Greek taverna in the West Village offers authentic Mediterranean meze and entrées; French doors open out onto warm evenings. The orzo with Gulf shrimp and the lamb-shank stifado are house specialties. 149 Waverly Pl. (645-8511). (M) AE, DC, DS, MC, TM, V.

Le Zoo—A West Village hot spot, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croûte, and cassoulet. 314 W. 11th St. (620-0393). (M) AE, MC, V.

LeGans Bistro & Bar—Those romantic, cobblestone-paved streets of the meatpacking district seem a perfect setting for a French bistro like this new one, offering a menu of staples like bass, rack of lamb, and cod, all finished with a Provençal-ish flourish. 46 Gansevoort St. (675-5224). (M) AE, MC, TM, V.

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. 17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. 168 W. 4th St. (242-9338). (I-M) AE, DC, MC, V.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15–\$30 per place; (I) = inexpensive, \$15 and under per place. Following each listing there is also a code indicating acceptable methods of payment: (\$) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, MC = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



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THE
TIME

Takeout Hear That Train a-Comin'

Mike Bergen, the affable owner of Mike's Take-away, has rebounded in grand fashion after losing his cherished sidewalk spot during Giuliani's street-vendor purge. He's now selling his famously healthy, hearty soups and salads—plus heat-and-eat prepared dinners like barley risotto, seared-tuna niçoise, and chili-crusted chicken with Louisiana beans and rice (pictured)—in the marbled-clad confines of Grand Central Terminal's slowly evolving dining concourse (983-6453).



14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. 36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.

Back Porch—Ideal spot for Murray Hill residents to meet for drinks alfresco and southwestern-flavored fare. Sit outdoors as long as the weather holds. 488 Third Ave., at 33rd St. (685-3828). (I) AE, DC, DS, MC, V.

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudi by way of Pee-wee Herman, Flay turns out fiery, bold dishes like oven-roasted mushrooms with goat cheese and chili oil as well as paella with curried shellfish and chicken. We love the white-peach sangria. 23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.

Campagna—The Letterman crowd is at one table, Time Warner honchos at another, and isn't that ...? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. 24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.

El Parador Cafe—Very possibly the oldest Mexican restaurant in New York City, this comfortable, dependable establishment is known for its enormous selection of premium tequilas and traditional dishes like mole poblano, carnitas, and duck with cuipotle glaze. 325 E. 34th St. (679-6812). (M) MC, V.

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American standout doesn't disappoint. The main

dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. 42 E. 20th St. (477-0777). (E) AE, DC, MC, V.

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. 122 E. 27th St. (481-7372). (M) AE, DC, MC, V.

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak-frites, celeri rémoulade, crème caramel—that sort of thing. 411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, plundering the ingredients of the American Southwest for such mouthwatering creations as roasted-garlic shrimp tamales and ancho-honey-glazed salmon. Loud, stylish, and loads of fun, especially for those partaking of the house drink, a cactus-pear margarita. 102 Fifth Ave., nr. 16th St. (807-7400). (E) AE, DC, DS, MC, V.

Metronome—This 10,000-square-foot Flatiron space is especially well suited to private functions, but even the lone diner (or foursome) will find the Deco design welcoming and the food—riffs on a Mediterranean theme like “pinchos” of vegetables with goat cheese, and chicken with eggplant, prosciutto, and Brie over herb risotto—satisfying. Live jazz performed Wednesday through Saturday. 915 Broadway, at 21st St. (505-7400). (M) AE, CB, DC, MC, TM, V.

Novità—A beautiful Flatiron restaurant with upscale,

nouvelle Italian. Try, especially, the handmade pastas, which seem to have only beneficial effects on all the fashion types and Elite models who've made this room their home away from home. 102 E. 22nd St. (677-2222). (M) AE, DC, MC, V.

Oyster Bar—When a fire temporarily shuttered this Manhattan landmark, its long-faithful clientele were bereft, unsure of what to do with themselves at lunchtime. The doors have reopened, the vaulted ceilings have been (for the most part) repaired, and the regulars are taking their places at the counter. Famous for its 25 varieties of oysters, extensive wine selection, and comprehensive seafood preparations, the restaurant is a magnet for commuters and tourists alike. *Grand Central Terminal, 42nd St. and Vanderbilt Ave.* (490-6650). (M) AE, CB, DS, MC, V.

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in New York. Really. Try the Mojito, Patria's signature drink made from sugarcane. 250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.

Rossini's—This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and private parties are easily accommodated. 108 E. 38th St. (683-0135). (E) AE, DC, MC, TM, V.

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. 21 E. 16th St. (243-4020). (M) AE, DC, MC, V.

The Water Club—This romantic spot overlooking the East River is a favorite for formal affairs, but even your average demanding New York diner would be happy with the American menu and the airy, yacht club-like setting. As to be expected in this nautical environment, there's a heavy emphasis on seafood like lobster and soft-shell crabs, and a massive spread for Sunday brunch. Jackets suggested in the main dining room. *F.D.R. Drive via 23rd St.* (683-3333). (E) AE, CB, DC, MC, V.

14th–42nd Streets, West Side

Armani Café—Take a break from dressing-room calisthenics at this sleek coffee-and-panini bar—or at one of the outdoor tables, in season—where the Italian-accented salads, sandwiches, and soups change daily. 110 Fifth Ave., at 16th St. (727-3251). (I) AE, MC, V.

Ben's Kosher Delicatessen—This casual delicatessen—the Art Deco-ish Manhattan offshoot of a Long Island chain—brings a full roster of pastrami, corned beef, sour pickles, potato latkes, and other highlights of kosher cooking to the garment district. All baking is done on the premises, and for those who hanker for something a little stronger than Dr. Brown's, there's a full bar. 209 W. 38th St. (398-2367). (I) AE, DS, MC, V.

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. 216 Eighth Ave., at 21st St. (243-4433). (I–M) (\$).

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. 40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.

Caffe Bondi Ristorante—Popular with the photographers who work in the Flatiron district and foodies from all over who fill the garden in warm weather. Specializes in Sicilian dishes like coniglio alla stimpata, pasta con sarde, and cassata Siciliana. Open seven days a week, including weekend brunch. 7 W. 20th St. (691-8136). (M) AE, DC, MC, V.

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a

Euro-New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. 107 W. 17th St. (989-0303). (E) AE only.

e Madri—This Chelsea mainstay has long enjoyed a reputation for informality and flavorful Italian fare. The garden is a wonderful warm-weather spot for a light lunch of salad and pasta or a more substantial repast like osso buco with gremolata or risotto with lemon and zucchini. 168 W. 18th St. (727-8022). (M) AE, DC, MC, TM, V.

Simply Pasta—Perfectly situated for preheater, this moderately priced Northern Italian restaurant offers a full roster of antipasti, salads, thin-crust pizzas, and pastas—over two dozen of them. 120 W. 41st St. (391-0805). (I) AE, DC, DS, MC, V.

The Tonic—Thanks to design features like a century-old mahogany-and-cut-glass bar, this new American restaurant and tavern manages to feel like old New York. The cooking, courtesy of Chris Gesualdi, couldn't be more modern: Reggiano-crusted sea bass and shrimp scampi with curried basmati rice and broccoli indicate his global influences. 108 W. 18th St. (929-9755). (M-E) AE, CB, DC, MC, V.

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner, which could be a hearty serving of filet mignon or Chilean sea bass, topped off with cheesecake, our city's major contribution to the confectionery world. The luxury yacht boards at six, and sails from seven until ten, during which time you'll dine and dance to the music of a live band. Jacket required. Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, DC, DS, MC, V.

43rd-56th Streets, East Side

Bice—It's always buzzing at this midtown Italian hot spot, where the fashionable crowd takes a hiatus from air-kissing to partake of dishes like crispy crab cakes, smoked-mozzarella risotto, and veal chop Milanese. 7 E. 54th St. (688-1999). (E) AE, DC, MC, V.

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. 200 Park Ave., at 45th St. (818-1222). (M) AE, DC, MC, V.

Caviar Russe—The owners of this caviar bar and boutique are also importers, which means that you're getting your Beluga—and golden Osetra, and Sevruga—right from the source. The petite restaurant ensconced in a midtown townhouse will gladly feed you a spoonful or a more substantial meal, like a foie gras sandwich with Armagnac-soaked figs, or steak tartare with baby-beet-and-black-truffle salad. Afternoon tea and prix fixe menus also available. 538 Madison Ave., nr. 54th St. (980-5908). (M-E) AE, DC, MC, V.

Cucina & Co.—This market-style takeout shop and café is ideally situated in the lobby of the MetLife Building to catch the crush of commuters passing through Grand Central. Breakfast pastries, specialty sandwiches, baked pastas, steak-frites, and "Diners for Two" keep the worker bees fueled throughout the day. 200 Park Ave., at 45th St. (682-2700). (I) AE, DC, MC, V.

Divine Bar—This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found, unwinding. The eclectic menu includes smoked-duck-breast bruschetta and chocolate fondue with fruit. 244 E. 51st St. (319-9463). (I) AE, MC, V.

Mr. K's—After years of wining and dining Washington's politicians and their retinues, Mr. K has spun off an elegant New York branch in the soaring Art Deco environs of the old RCA building. The menu trumpets fresh, seasonal vegetables—a rarity in most Chinese restaurants—and other house specials like Peking duck, firecracker lobster, and basil-ginger prawns. Jackets preferred. 570 Lexington Ave., at 51st St. (583-1668). (M-E) AE, DC, MC, TM, V.

Naples 45 Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife

building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. 200 Park Ave., at 45th St. (972-7001). (I-M) AE, DC, DS, MC, V.

Peacock Alley—Under talented chef Laurent Gras, the Waldorf's posh dining room has become reinvented. Known for his long association with French national hero Alain Ducasse, Gras has a special touch with foie gras and handles seasonal American ingredients with a classical Gallic touch. This is one of midtown's secret pleasures. Jackets required; harpist performs nightly. 301 Park Ave., in the Waldorf-Astoria (872-4895). (E) AE, CB, DC, DS, MC, V.

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. 200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.

Turtle Bay Grill & Lounge—The kind of place where you kick back, light a stogie, and watch the game. Should hunger develop, there's sesame-seared tuna, Dijon-grilled salmon, shrimp pizza, and the like. 987 Second Ave., nr. 52nd St. (223-4224). (I-M) AE, MC, V.

43rd-56th Streets, West Side

Ben Benson's Steak House—This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is entirely devoted to the consumption of standards like lobsters, crab cakes, veal, and four cuts of steak. Free validated parking available. 123 W. 52nd St. (581-8888). (E) AE, DS, MC, V.

Broadway Joe Steakhouse—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. 315 W. 46th St. (246-6513). (M-E) AE, DC, DS, MC, TM, V.

Christer's—Famous for its spectacular selection of salmon, this Scandinavian-inspired restaurant, designed by David Rockwell to resemble a colorful, cozy mountain lodge, is a great choice for contemporary renditions of seafood. Open Sundays. 145 W. 55th St. (974-7224). (E) AE, DC, MC, V.

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. 120 W. 51st St. (956-7100). (M-E) AE, CB, DC, DS, MC, V.

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions



Opening Interborough Transit

Shanghai Tang—the restaurant, not the department store—is the latest in a line of Flushing prototypes that have spawned swankier Manhattan branches, largely on the strength of their lusciously rich soup dumplings. This one distinguishes itself with a voluminous menu that's split between Chinese (dim sum, pan-fried noodles, Peking duck), Japanese (sushi, teriyaki, yakitori) and specialties like hot-pot tofu and braised sea cucumber with pork sinus. (77 West Houston Street; 614-9550.)

of fish, seafood, veal chops, and pasta. Italian brunch available Saturday and Sunday, \$15.95 prix fixe. Free parking (with dinner) from 5 P.M. to 1 A.M. 163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. 150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. 155 W. 51st St. (489-1515). (E) AE, DC, MC, V

Martini's—Convenient for pre- and post-theater dining, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. 810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V

Michael's—This California transplant has lasted a decade in Manhattan by offering seasonal, creative American cooking, like spring-pea gnocchi with pecorino Romano and summer truffles, in a comfortable, modern-art-filled environment. Now that the glass walls in the garden room swing open, dining out back is nearly alfresco. 24W. 55th St. (767-0555). (M-E) AE, DC, DS, MC, V

Molyvos—This interpretive Greek restaurant a stone's throw from Carnegie Hall is a large, stylishly rustic showcase for chef Jim Botsacos's serious Mediterranean menu. Sit at one of the tables up front for drinks and meze, or indulge larger appetites with dishes like grilled octopus, rabbit stifado, and vegetable dolmades. 871 Seventh Ave.,

nr. 55th St. (582-7500). (M) AE, DC, MC, V

Nakagawa—By virtue of its very location—about two avenues east of the heart of the theater district—this casual Japanese restaurant is a sensible spot for supper before the curtain. Sushi, shabu-shabu, salmon steak, and beef Negimaki are examples of the pretheater offerings. 7W. 44th St. (869-8077). (I-M) AE, DC, MC, V

Pig and Whistle—This is midtown's notion of an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. 165 W. 47th St. (302-0112). (M) AE, MC, V

René Pujol—This theater-district oasis offers fine provincial French cooking in a sweet country-inn atmosphere. The conventionally familiar menu includes such specials as pan-seared duck breast with fruit chutney, steamed cod with coriander and ginger vinaigrette, and a salad of warm lobster, mesclun, and julienned vegetables. 321 W. 51st St. (246-3023). (M) AE, DC, MC, V

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak—and, for iconoclasts, the inevitable chops, chicken, and lobster—is served in a series of connected, muted, and wood-paneled dining rooms. Serious wines, too. 148 W. 51st St. (245-9600). (M-E) AE, DC, MC, V

Sitar Indian Cuisine—This casual restaurant attracts office workers and midtown's ever-growing hordes of tourists, who come for house specialties like ginger chicken, lamb shaslik, onion bhajia, and the always-popular chicken tikka masala. 58 W. 56th St. (581-1155). (I-M) AE, DC, MC, V

Tapika—Chef David Walzog's spicy cooking has transformed a formerly subdued space into a lively canteen with his version of haute Southwestern. Try the black-bean purée with chorizo and garlic flatbread or the grilled rabbit loin with cilantro oil and habanero sauce. The bar has its

own snack menu and a super selection of micro brews and tequilas. 950 Eighth Ave., at 56th St. (397-3737). (M-E) AE, MC, TM, V

Teatro Grill—This theater-district newcomer is a comfortable spot for drinks or dinner before or after the show. Order from the French-Mediterranean menu, which includes dishes like red-and-yellow-tomato napoleon, seared tuna with fingerling-potato salad, and pan-roasted Chilean sea bass; or for something less leisurely, grab a quick burger or pizza from the bar menu. 146 W. 47th St. (997-0070). (M) AE, MC, V

Tennessee Mountain Restaurant & Saloon—The midtown offshoot of a SoHo rib joint, this much larger duplex restaurant serves an extensive southern barbecue menu, which is also available for on-and-off-premises catering. Cigar smokers even have their own designated space in which to unmolestedly exhale. The barbecued and hickory-smoked ribs have already made a major impression on Manhattan meat-lovers. 121 W. 45th St. (869-4545). (I-M) AE, DC, MC, TM, V

57th–60th Streets

Armani Café—This stylish midtown haven for weary shoppers (and informed eaters) in the lower level of the clothing store offers wonderfully fresh salads, al dente pastas, delicious sandwiches, and entrée specials like grilled salmon garnished with farro and cucumber-fennel-chive salad. The rooftop terrace is open seasonally for a lighter bite, a glass of wine, or an espresso. 601 Madison Ave., nr. 57th St. (715-0500). (M) AE, MC, V

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home in I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V

Opening Life of Briam

The Ericousa-born owner of a trio of Upper West Side restaurants (Caprice, Elite, and Aegean) has expanded downtown, where he's transformed the former Agrotikon space into the Greek-Mediterranean Briam, named for a ratatouillelike casserole of vegetables, herbs, and feta served in a cast-iron pot. Besides that summery stew, there are traditional meze, feta-and-dill-flecked salads, whole grilled fish, pastitsio, and mussels saganaki (entrées \$9.50 to \$16.95). (322 East 14th Street; 253-6360.)



Boxers—This uptown outpost of the Greenwich Village Boxers has a similar menu of American staples like chicken potpie, burgers, and steaks. This spot, in the shadow of the Queensboro Bridge, enjoys the distinction of being one of the birthplaces of the Upper East Side swinging singles scene. In fact, the Tom Cruise vehicle *Cocktail* was filmed on the premises. 1152 First Ave., at 63rd St. (688-9663). (I) AE, CB, DC, DS, MC, TM, V

Campagnola—This comfortable Italian spot has been a neighborhood favorite for over a dozen years, thanks in part to host Salvatore's warm welcome. Of course, the flavorful country-style food—Italian bouillabaisse with lobster, double-cut veal chops with wild mushrooms, antipasto—is equally endearing. 1382 First Ave., at 74th St. (861-1102). (M) AE, DC, MC, V

Jolo—The grilled chicken with chickpea frites is a great dish. But then, Jean-Georges Vongerichten doesn't make many mistakes in this elegant, jewel-like dining room situated on two floors of an East Sixties townhouse. 160 E. 64th St. (223-5656). (E) AE, MC, V

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. 25 E. 77th St., in the Mark Hotel (879-1864). (E) AE, CB, DC, MC, V

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. 1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the haute neighbors rapt with signature dishes like rack of lamb and his swordfish chop. 100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V

Park View at the Boathouse—This Central Park landmark has been renovated and updated with an Asian-influenced menu from chef John Villa. Technical improvements have made it possible to keep the restaurant on the lake open all year round, though those who miss visiting it during the summer months do so at their own peril. Choose among new menu items like Gulf shrimp in rice paper roll, and Indian-spiced salmon tartare with mango and cucumber. Central Park, nr. 72nd St. and Fifth Ave. (517-2233). (M-E) AE, DC, MC, TM, V

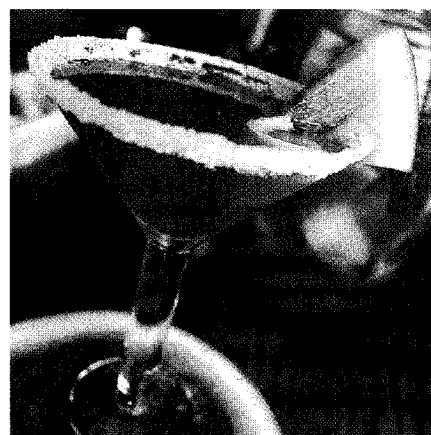
Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 1596 Second Ave., nr. 83rd St. (585-3838). (M-E) AE, MC, V

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V

Primavera—This elegant uptown restaurant serves sophisticated renditions of Northern Italian food, like baby eels with oil and garlic, and roasted baby goat. The comfortable wood-paneled room, lit with antique fixtures and filled with fresh flowers, brings a touch of luxury to the neighborhood. 1578 First Ave., nr. 82nd St. (861-

Data Straight No Seeds

Though we haven't done the math, a medium-size sugar-baby watermelon probably yields as much H₂O as a liter of Evian, which makes the waterlogged fruit our favorite midsummer snack. And anyone who has spent a mischievous youth lugging vodka-soaked melons into sports stadiums hoping to evade the bottles-and-cans prohibition knows that the sweet flesh takes particularly well to alcohol. A handful of New York bartenders have concocted an inspired array of thirst-quenching watermelon cocktails that offer pure refreshment—no seeds, no rind, no heavy lifting.



Sugar-coated: Campo's crowd-pleasing sandia limonada.

IN THE PINK

BLACKBIRD

60 East 49th Street (692-9292)

BOLIVAR

206 East 60th Street (838-0440)

CAMPO

89 Greenwich Avenue (691-8080)

L'ORANGE BLEUE

430 Broome Street (226-4999)

MOOMBA

133 Seventh Avenue South (989-1414)

OSTERIA DEL CIRCO

120 West 55th Street (265-3636)

UNCLE PHO

263 Smith Street, Carroll Gardens (718-855-8709)

HOUSE BLEND

Watermelon punch: watermelon juice, Absolut Kulant and Citron, Bacardi Tropico rum, lemon juice, lime juice, cranberry juice, and maraschino liqueur.

Watermelon agua fresca: watermelon juice, Stolichnaya Ohranj, and Bacardi Tropico rum.

Sandia Limonada: watermelon-infused vodka mixed with fresh lemonade, triple sec, and grenadine.

"Wawatété": watermelon juice, lemon juice, lime juice, sugar, and tequila.

Strawberry-melon cosmopolitan: Stoli Strasberi, watermelon juice, sweet-and-sour mix, and a dash of Midori.

Watermelon granita: watermelon slush spiked with either Veuve Cliquot, Absolut Citron, Cuervo Gold tequila, or rum.

Watermelon martini: Absolut Citron, watermelon juice, and kaffir-lime simple syrup.

8608). (E) AE, DC, MC, V

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes specialties like steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. 853 Lexington Ave., nr. 64th St. (517-5780). (M) AE, CB, DC, MC, V

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (877-3500). (M-E) AE, CB, DC, MC, V

Penang—This Malaysian mini-dynasty began in Queens and has sprouted multiple Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. 240 Columbus Ave., at 71st St. (769-3988). (M-E) AE, MC, V

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. 35 W. 64th St. (724-8585).

(E) AE, DC, MC, V

Restaurant 222—Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the \$29.95 pretheater dinner, available from 5 to 6:30, a great deal. And now, lunch is served Tuesday through Friday. 222 W. 79th St. (799-0400). (E) AE, DC, MC, V

Sarabeth's—This New York institution is a homey place for upscale down-home food like chicken potpie and pancakes. It also offers a children's menu and a mouthwatering bakery counter, with homemade, award-winning jams and preserves. 423 Amsterdam Ave., nr. 80th St. (496-6280). (M) AE, DC, DS, MC, V

Casa Pepe—Mexican and Spanish fare meld in this elegant restaurant, with garden dining in fine weather and a fireplace to warm up the gray days of winter. The seafood-heavy menu finds best expression in the zarzuela de mariscos, the paella marinera, and the tacos Vera Cruz. 114 Bay Ridge Ave. (718-833-8865). (M) AE, DC, DS, MC, V

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Kaminsky *continued from page 28*

says Rudy. "That's what makes it beautiful."

"This lamb will stay with its mother until 6 A.M. on the morning we send it to the slaughterhouse. By seven o'clock, it is being processed. No stress. Zero drip," Alice explains, using the husbandry term for the loss of meat during production.

Al takes a brush and marks the lamb with a spot of dull amber dye. "This is the one for our meal," he promises.

EIGHTEEN PEOPLE GATHERED IN THE kitchen of Lespinasse on a hot July afternoon are seated around the mighty Bonnet range, its flames stilled and its burners covered in layers of linen on top of which sit eighteen settings of crystal goblets, hefty silver flatware, and hand-painted Bernadaud china. The hands of the kitchen crew bear the familiar, telltale battle scars of haute cuisine—the nicks and cuts, burns and blisters born of years around sharp edges and open flames, chopping, slicing, and handling ingredients. No surprise there. It is the hands of the guests that are out of the ordinary. These hands are callused and lined from manual labor. The kind of hands that no matter how hard you scrub them still seem to have soil and leaves, blood and bone, worked deep into their flesh. They are farmers' hands—Al Enzian's hands, and Alice's, Steve and Sylvia Pryzant's, Nancy MacNamara's. Robert Lewis is there, too, and so is seafood purveyor Rod Mitchell, who has flown down from Maine.

Mitchell is a thirteenth-generation fisherman of enormous charm who studied marine biology and then went into the wine trade. It was in that capacity that he met Jean Louis Palladin (who was, at the time, the celebrated chef of Jean Louis at the Watergate). At his instigation, Mitchell became the first to commercially harvest and sell diver's scallops (scallops so fresh you have to dive for them daily). He has since become the top gourmet-seafood supplier in America. Among his accomplishments, he has devised a net to trap the delicate baby eels (so-called glass eels) that ascend the rivers of Maine in the spring. He has also experimented with trapping turbot in Europe and shipping them to the United States in tanks of chilled water; they are almost in suspended animation and are delivered to restaurants very much alive.

Delouvrier welcomes them with a champagne toast, and the meal begins with Glidden Point oysters doused in a lemon mignonette.

"That's the first time I have ever eaten a whole oyster," Sylvia confesses, as she savors one. Nancy MacNamara throws one down with a staccato slurp.

Meanwhile, Mitchell advises Steve Pryzant to hire a driver instead of making the weekly schlep himself: "Hey, Steve, there are plenty of people with driver's licenses, but how many know how to raise animals the way you do?"

Steve gives it a beat, assimilating Mitchell's unassailable entrepreneurial logic.

"Yeah, but this way I get to see my customers, say hello, hear their complaints," Steve responds.

"And I get to buy myself a box of Dunkin' Donuts on Route 17 when I make my deliveries at two in the morning," Enzian chimes in from across the table. "And I can eat them all if I feel like it."

Next, a salad of rabbit and lobsters.

"Two white meats and fresh greens. I figured it had to work," Delouvrier answers in the way a songwriter will tell you that he couldn't get a certain melody out of his head.

With each course, the purveyor is applauded.

Next, a Copper River salmon, taken early in the run and confited at 98 degrees in extra-virgin olive oil and served with 100-year-old balsamic vinegar, baby arugula, and sea salt. Five ingredients and not much done to them, but everything that has been done brings out the maximum in flavor and texture.

A Muscovy duck is served in a sweet jus studded with cherries from Honey Locust Farm. From Steve and Sylvia, a poularde stuffed with foie gras and truffles and poached in a broth that requires twelve hens and three days of simmering. "Look at this flesh—it is white," Delouvrier says of the poularde.

So that no one misses his point, he raises his voice, in the way that people do when they want to make themselves understood by uncomprehending foreigners.

"Look how white! It is perfect!"

The meat course is the 49-pound lamb whose fatty flanks we felt on the farm. The saddle is pink and cuts with a fork. The shoulder is confited to silky falling-off-the-bone sweetness.

Nobody saves room for dessert, but we eat it all. Chris Blomberg, the pastry chef, brings out a mille-feuille of fraises de bois and lavender as well as a cherry soup with a sorbet topped with one small leaf of mint.

Just one leaf, but it is the most intense mint any of us have ever tasted: tended by hand, raised by one person, on a small farm, in the soil of New York. ■

in concert

Vadim Repin at Mostly Mozart

Classical Music

Tuesday, August 10

Colorado String Quartet—Performs Mozart's String Quartet in D and Mendelssohn's String Quartet in F minor as part of the Mostly Mozart Festival. North Plaza, Lincoln Center (875-5399), at 7; free.

Mostly Mozart Festival Orchestra—Performs Mozart's Two Marches in D, Piano Concerto No. 23 in A, and Symphony No. 28; and Mendelssohn's Violin Concerto in E minor. With pianist Garrick Ohlsson and violinist Vadim Repin. Hans Graf, conductor. Avery Fisher Hall, Lincoln Center (875-5399), at 8; \$20-\$40.

Wednesday, August 11

Mostly Mozart Festival Orchestra—See 8/10.

Thursday, August 12

Freiburg Baroque Orchestra—Performs an all-Mozart program on period instruments, with bass-baritone Thomas Quasthoff, oboist Katharina Arfken, clarinetist Lorenzo Coppola, and others. Gottfried von der Goltz, conductor. Avery Fisher Hall, Lincoln Center (875-5399), at 8; \$20-\$40.

Friday, August 13

Toby Appel, Violin and Viola, and Jonathan Feldman, Piano—Perform works by Mozart, Dvořák, Shostakovich, and others. Fulton Ferry Landing under the Brooklyn Bridge, Brooklyn (718-624-4061), at 7:30; \$23.

Mostly Mozart Festival Orchestra—Performs works by Schubert, Beethoven, Haydn, and Mozart. With pianist Horacio Gutierrez and cellist Boris Pergamenchikov. George Cleve, conductor. Avery Fisher Hall, Lincoln Center (875-5399), at 8; \$18-\$38.

Saturday, August 14

Keller String Quartet—Performs a one-hour prelude concert of Haydn's *Seven Last Words of Our Savior on the Cross* as part of the Mostly Mozart Festival. Walter Reade Theater, Lincoln Center (875-5399), at 3; \$15.

Mostly Mozart Festival Orchestra—See 8/13.

Sunday, August 15

Keller String Quartet—Performs a one-hour prelude concert of Haydn's Quartet in E-flat, Quartet in B-flat, and Quartet in C as part of the Mostly Mozart Festival. Walter Reade Theater, Lincoln Center (875-5399), at 3; \$15.

Students of the Perlman Music Program—Perform Mendelssohn's Octet in E-flat for Strings, Vivaldi's *Four Seasons*, and other works. With violinist Itzhak Perlman. Avery Fisher Hall, Lincoln Center (875-5399) at 5; \$25-\$45.

Ground Rules:

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."



Previews Youth Movements

The kids of the Perlman Music Program, a monthlong music camp conceived and operated by Toby and Itzhak Perlman, can consider this week their midterm-exam period. This Sunday at Avery Fisher Hall, the camp's 35 students, representing some of the finest young talent from all over the world, will drop in on the Mostly Mozart Festival to perform what Itzhak calls "a taster's menu of the Perlman Music Program," including excerpts from Vivaldi's *Four Seasons* and Mendelssohn's Octet in E-flat for Strings. To maintain the low-stress environment the Perlmans foster at the camp, the maestro himself will be handling the solo parts. "In the chamber music, my husband is playing," says Toby. "We didn't want a situation where we had to choose 'the best of the best' to play." After all, being a young virtuoso is stressful enough as it is.

NICK MEYER

Monday, August 16

Camerata Academica Salzburg—Performs Mozart's Symphony No. 1 in E-flat, Rondo in C for Violin and Orchestra, and Symphony No. 33 in B-flat; and Haydn's Violin Concerto in C. With violinist Joshua Bell. Richard Hickox, conductor. Avery Fisher Hall, Lincoln Center (875-5399), at 8; \$20-\$40.

Keller String Quartet—Performs Haydn's Quartet in D minor as part of the Mostly Mozart Festival. Walter Reade Theater, Lincoln Center (875-5399), at 6; \$15.

8/13 at 8. West Park Auditorium, 185 W. 86th St. (873-9531); \$18.

Dance

Celebrate Brooklyn! Festival—Momix performs repertory works, which combine gymnastics and modern dance and use the human body to create geometric shapes and surreal images, 8/13 at 8. Prospect Park Bandshell, 9th St. and Prospect Park West, Brooklyn (718-855-7882, ext. 52); free.

Patricia Fox and Tal Yarden—Perform *Corpus Exquisitus*, a site-specific, surrealist work composed of three disparate narratives, 8/12-8/15 at 6. Through 9/5. Dance Theater Workshop, 219 W. 19th St. (924-0077); \$15.

White Oak Dance Project—Performs new dances by Neil Greenberg, Amy O'Brien, Lucy Guerin, and Mark Morris, 8/10-8/14 at 8, and 8/15 at 7:30. New Victory Theater, 209 W. 42nd St. (239-6200); \$35-\$65.

Opera

New York Grand Opera—Performs Verdi's *Aroldo*, 8/11 at 7:30. Rumsey Playfield, Central Park (245-8837); free.

Operaworks—Performs Davies's *The Martyrdom of St. Magnus*, with virtual orchestra, 8/10 and

nightlife

Everlast...Luscious Jackson...Africa Fête

Concerts

Alan Jackson—8/12-8/13 at 8. Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). \$60.

Cranberries/Collective Soul—8/14 at 7:30. Jones Beach Amphitheatre, Wantagh (307-7171). \$25-\$35.

Duran Duran—8/15 at 8. Jones Beach Amphitheatre, Wantagh (307-7171). \$15-\$29.50.

Everlast—With the X-ecutioners. 8/10 at 7:30. Roseland, 239 W. 52nd St. (307-7171). \$22.50.

The Righteous Brothers—8/11 at 8. Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). \$35.

The Roots—with Gang Starr and Macy Gray. 8/11 at 8. Hammerstein Ballroom at Manhattan Center, 311 W. 34th St. (307-7171). \$23.50.

"Scintillating City Sounds"—Free-concert series every Thursday from 12:30-1:30 at Rockefeller Center's Garden Park. 8/12: Little Buster and the Soul Brothers. 1251 Sixth Ave., at Rockefeller Center. Free.

Soul Coughing—8/16 at 7. Supper Club, 240 W. 47th St. (307-7171). \$22.50.

Vince Gill—8/15 at 7. Westbury Music Fair, 960 Brush Hollow Road, Westbury (516-888-9000). \$50.

"Y-107's 1999 Live Lunch Concert Series"—Performances every Thursday at noon. 8/12: Neal McCoy. Austin J. Tobin Plaza between the World Trade Center Towers. Free.

Small Stages

Arlene Grocery—8/11: Mud Movers; Lionfish; Andrew Ragetti. 8/12: Steakhouse; Benzina; Red Betty. 8/13: The Swimmies; Lesion; Ours. 8/14: One; Battershell; St. Vitas Dance. 8/15: Brett Cain Band; Action Sound Super Band; the Big Little. 8/16: David Mead; This Island Earth. 95 Stanton St. (358-1633). \$.

The Baggot Inn—A cozy West Village gathering spot for NYU students and other sweater-wearing folk enthusiasts. 8/11: Kitty Vermont; the Teacups. 8/12: Lunchin; Glenn Nano. 8/13: Detour; Kate Evans Band. 8/14: Joe Pagetta; the Situation. 8/15: The Last Tribe. 8/16: Acoustic open mike. 82 W. 3rd St. (477-0622).

Bottom Line—8/13: The Music of Frank Zappa performed by Ed Palermo and His Big Band. 8/14: Marshall Crenshaw Band. 8/15: Donal Lunny's Coolfin. 8/16: Frances Black and the Black Brothers. 15 W. 4th St. (228-7880).

Bowery Ballroom—8/11: The Rollins Band. 8/13-8/14: Cui Jian. 6 Delancey St. (533-2111).

Celebrate Brooklyn! Performing Arts Festival—8/14: New York Pops; Skitch Henderson; Teri Thornton. Prospect Park Bandshell, Prospect Park West at 9th



Performance Tasty Beats

The downtown-funk-meets-old-school-hip-hop of Luscious Jackson often earns them comparisons to labelmates the Beastie Boys. But with the strutting, electronica-meets-disco beats of their latest album, 'Electric Honey,' Luscious Jackson have outgrown the comparison; they've also made their most assured album yet. (See "Small Stages.")

St., Park Slope, Brooklyn (718-855-7882, ext. 52). Free, with a \$3 suggested admission.

"Central Park SummerStage"—8/11: NYGO presents "Aroldo." 8/12: Carl Hancock Rux; Asif Mandvi. 8/14: "Africa Fête '99," with Baaba Maal; Kulanjan featuring Taj Mahal, Toumani Diabate, and Oliver Mtukudzi; Thievery Corporation. 8/15: Robert Cray Band featuring the Memphis Horns. Central Park SummerStage, Rumsey Playfield, 72nd St., mid-park (360-cps). Free.

Fez—Sundays: Jackie Beat. Thursdays: Mingus Big Band. Time Cafe, 380 Lafayette St. (533-2680).

Irving Plaza—8/12: Luscious Jackson; Cibo Matto. 8/13: High-energy ska with the Pietasters; Pilfers; Rustic Overtones. 17 Irving Pl. (777-6800).

Joe's Pub—8/12: Gary Lucas. 8/15: Charlie Hunter. 425 Lafayette St., bet. E. 4th St. and Astor Pl. (239-6200).

Knitting Factory—8/11: Marc Ribot; Y Los Cubanos Postizos. 8/13: Danielson Familie. 8/14: Colin Newman. 8/16: Oliver Lake Steel Quartet. 74 Leonard St., bet. Broadway and Church St. (219-3055). \$.

Manitoba's—Shows at 10. No cover. 8/12: ABCD. 8/13: The Church Keys. 8/14: Tom Clark. 8/16:

Beat Rodeo. 99 Ave. B, bet. 6th and 7th Sts. (982-2511).

Maxwell's—8/12: The Bogmen; Radio 4. 8/13: The Bogmen; Cecil. 8/14: Davie Allan & the Arrows; the Knoxville Girls; the Chimps. 1039 Washington St., Hoboken (201-653-1703).

Mercury Lounge—8/11: Andy White; Brendan O'Shea; Angela McCluskey. 8/12: Fly Seville; Fuzzy; Brilliantine; Kid Silver. 8/13: Skywriter; the Waking Hours; Vitamin X; Punch Havana; the Recoys. 8/14: The Nerve; the Bushpilots; Karma Zoo. 8/15: No Soap Radio; the Realm; Headrush. 8/16: Robert Secret; J. J. Appleton; the Element; the Douglas. 217 E. Houston St. (260-4700).

S.O.B.'s—Most nights, sets at 10 and midnight. 8/12: Giant Step Presents: Pucho and the Latin Soul Brothers; Papo Vasquez. 8/13: Island Heat party with Wisdom. 8/14: Ogan; Karnival. 8/16: Fito. 204 Varick St. (243-4940).

Tramps—8/11: Great underground hip-hop with West Coast heavies the Dilated Peoples; Beat Junkies; Jurassic 5. 8/12: The Mavericks. 8/13: The Legendary Wailers Band. 51 W. 21st St. (727-7788).

Wetlands—Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 8/11: Disco Biscuits. 8/13: Mighty Blue Kings. 8/14: Inasense. 8/15: Greyboy All-Stars. 161 Hudson St. (966-5244). \$.

Clubland

205 Club—Blink and you could miss this tiny, unassuming Lower East Side hotspot on a particularly desolate block of Chrystie Street. But the club's out-of-the-way locale perfectly fits the many unassuming (but nonetheless excellent) parties that happen here, including the underground hip-hop night "Indie 500," where great DJ's like Mr. Len, Eclipse, and Matt Glazer take over the wheels of steel; and "Soul-Sa," a cool new house-music party on Sundays with DJ's Mario Roberto and Richard Lescrees. An added bonus: Most nights, the cover barely scratches the \$5 mark. 205 Chrystie Street ("Soul-Sa" info: 473-5816; "Indie 500" info: 592-0903).

Baktun—A small, way-way-west venue that's host to some of the city's most relaxed, unpretentious club nights, like the bi-weekly deep-house-themed "N'Ice," the friendly, long-running house-music party "Bang the Party," a nifty trip-hop night called

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

Photograph by Danny Clinch.

"Nice & Easy," and "Direct Drive," a strictly drum-'n'-bass night with DJ's Lion, Seoul, Cassien, Reid Speed, and Chris Thomas. Log on to www.bak-tun.com for schedule. 418 W 14th St. (206-1590).

Ion Hill's—South and west enough to scare away the rabble, this inconspicuous bar hosts rockers, club kids, and vinyl gourmets—all of whom groove to some of the best DJ's in the city. Saturdays belong to the British rock of "Tiswas," while Sundays DJ Johnny Sender spins an eclectic mix of soul, funk, rock, R&B, salsa, and house at "Loose." 511 Greenwich St. (219-2850). \$.

Flamingo East—This East Village nightclub boasts the long-running, very gay Wednesday-night house-music party "Salon," with DJ's Gant Johnson and Emjay. Thursdays belong to "Drone," a loungey party with all arty videos and projections. 219 Second Ave., bet. 13th and 14th Sts. (533-2860).

Home—After the initial hype (which had some believing that this Sunday-afternoon party would bring "Body & Soul" to its knees), Home has become just another good club struggling to get its footing among the many new entrants to city nightlife. The venue has had a nice stable of rotating DJ's (like Carlos Sanchez and Jenifa Mayanja), but the on-again, off-again presence of musical director Andre Collins has been frustrating. In the end, Home's survival will depend on the goodwill it can generate to the handful of faithful who've been showing up every Sunday since its inception in June. 8/15: DJ Ruben Toro. 147 Flatbush Ave., Brooklyn (718-771-3004).

Izzy Bar—Like Orchard Bar, Izzy Bar is less a watering hole than a place to chill out and hear some cutting-edge tunes. Neil Aline, host of NYU's ultra-hip "BPM" radio show, hosts "Rendez-vous" every Tuesday. It's a strictly no-DJ's party where media folk, artists, and others take their shot on the wheels of steel. Saturdays, things get funky with the hip-hop-and-soul-dominated "Say It Loud." 166 First Ave., at 11th St. (228-0444). \$.

Life—Okay, we give. It is the only hip place on Bleecker Street, even if the doormen can get a little tough on those they deem unworthy. What bouncers don't? Wednesday night's "On!" offers a mod-influenced, Austin Powers-esque midweek romp. Also on Wednesday (in the club's lounge) is "Legends," a soulful house party with music from resident DJ Adam Scott. Thursday night's "Get a Life!" is a glamorous hoot, thanks to DJ's Jackie Christie, Lady Bunny, and David Holland. "Flash Fridays" belong to none other than legendary DJ Grandmaster Flash, who spins surprisingly mainstream, Hot 97-ready hip-hop. Every Sunday night, "Flick6ix," whose hosts show campy films and stage appropriately themed live entertainment, takes over. And, coming soon, Life will host a monthly drum-'n'-bass party called "Heat." 158 Bleecker St. (420-1999).

The Warehouse—Manhattan-centric clubbers have been eating their bridge-and-tunnel-dissing crow thanks to this house-music paradise located in, of all places, the Bronx. Saturdays are the night to head up to the Warehouse and check out DJ's like T-Pro and Andre Collins. Could this be the beginning of an outer-borough clubland renaissance? 141 W 140th St., bet. Grand Concourse and Walton Aves. (718-992-5974).

Twilo—Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Fridays, world-class DJ's like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights; Saturdays belong to aging club king DJ Junior Vasquez and his bare-chested Chelsea-boy following. 8/13: Paul Van Dyk. 530 W 27th St. (268-1600).

Vinyl—Stripped of its liquor license, this once-hedonistic downtown space is now a dance-music purist's paradise. "Little" Louie Vega spins at the relaxed, low-key (for now) house party "Sunset Ritual" every Wednesday, Fridays are hosted by deep-house DJ Danny Tenaglia, Saturdays are taken over by Timmy Regisford's fantastic house-music party "Shelter," and Sundays, which belong to François K's legendary afternoon party "Body & Soul," provide plenty of musical uplift for the city's groove-hungry denizens. 6 Hubert St., at Hudson. (343-1379).

Jazz

Birdland—Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Every Sunday night, Chico O'Farrill's smoking Afro-Cuban Jazz Orchestra. Every Monday night, the Toshiko Akiyoshi Jazz Orchestra. Every Tuesday, the Ellington Orchestra. Every Friday, the Lew Anderson Big Band swings from 5:30 to 7:30. \$15-\$20 cover; \$10 minimum. Sets at 9 and 11:00. 8/11: The N.Y. Hardbop Quintet. 8/12: Trio da Paz. 8/13-8/14: Jimmy Scott. 8/15: Machito Orchestra. 315 W 44th St. (581-3080).

Blue Note—With a first-rate sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight

artists in one evening. Sets at 9 and 11:30. 8/10-8/15: Larry Coryell's Eleventh House; Bill Evans & Push. 131 W 3rd St. (475-8592).

Caviarateria SoHo—This newly launched little venue at the SoHo Grand features jazz and latin acts. 8/12: Enrique Fernandez band. 8/13-8/14: Barry Altschul. 8/15: "The New Speak Easy." 310 W Broadway (925-5515).

Deanna's—This brand-new Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. The venue is open Tuesday through Sunday. Kirk performs on most nights. 107 Rivington St. (420-2258).

Detour—With no cover and top-notch young players, this cozy, tiled East Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. 8/10: Carlo DeRosa Quartet. 8/11: Tom Beckham Quartet. 8/12: Mike Fahn Quintet.

Performance White Riot

"I'm scared of young white boys, terrified of 'em," comedian Chris Rock said last month, during his HBO special *Bigger and Blacker*. Citing the Columbine massacre, Rock joked that white kids might start transferring to black schools to feel safe. The routine was funny, but in light of the looting, fire-starting, and all-out rampaging by white suburbanites during Woodstock '99, Rock's observations are a lot more than trenchant—they're positively culturally defining. Had he been a bit more in tune with youth culture, Rock might also have noted that white hip-hopsters like Kid Rock, Limp Bizkit, and Korn (all of whom garnered the most ecstatic reactions at Woodstock '99) have filled the void for pop-culture rebels left by African-American rappers, who've traded in their Farrakhan, Malcolm X, and Black Panthers references for Gucci, Cartier, and Rolex. Sure, Limp Bizkit offers up poor excuses for threats (on the group's hit "Nookie," Bizkit front man Fred Durst warns that he'll stick cookies up the asses of his enemies, unfaithful girlfriends in particular), but other white rappers, like Everlast, go deeper. With his laconic drawl and twangy acoustic sound, Everlast (who was a member of white rap trio House of Pain) is more in the tradition of Howlin' Wolf or Robert Johnson than the heavy-metal-meets-hip-hop of his peers. On his cleverly, knowingly titled album *Whitey Ford Sings the Blues*, Everlast has his share of stumbles ("Ends" is monochromatically depressing; the endlessly ruminating "What It's Like" sounds like it was written by a stoned philosophy major), but even his failures have the mark of an introspective artist who thinks far outside the confines of pop music. In these dumbed-down days of Bizkit, such small blessings matter immeasurably. (See "Concerts.")

ETHAN BROWN



Photograph by Jelle Wagenaar.



Performance Africa Rising

Rootsy bluesman Taj Mahal; Zimbabwe's master guitarist and vocalist Oliver Mtukudzi; Kulanjan, a collaboration between Mahal and Malian harp-lute virtuoso Toumani Diabate (pictured); and many others unite for Africa Fête '99, a celebration of African music and culture. Catch all the world beats at Central Park SummerStage August 14. (See "Small Stages.")

8/13: Matt Hong Quartet. 8/14: Brooklyn Boogaloo Blowout. 8/16: Marya Lawrence and Metamorphosis. 349 E. 13th St. (533-6212).

Dharma—An elegant little gem of a club, serving sounds from funky pop to "out" experimentalism on the historic shopping thoroughfare—just don't pay retail. Sets at 7 and 10. 8/13-8/14: Mike Clark. 174 Orchard St., bet. Houston and Stanton (780-0313).

Garage Restaurant and Cafe—A cozy West Village jazz spot located in a former auto garage. 8/11: Sheila Cooper. 8/12: Andrea Wolper. 8/13: the Hershey Barr Band. 8/14: "Jazz Brunch," with Antonella Dini; "Evening Jazz," with the Hershey Barr Band. 8/15: "Jazz Brunch," with Norah Jones; "Evening Jazz," with David Coss. 8/16: Howard Williams Jazz Orchestra. 99 Seventh Ave. So. (645-0600).

Iridium—In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Trio holds office hours. 8/10-8/15: Roy Ayers Quartet. Sets at 8:30 and 10:30, Sun.-Thurs., with extra midnight set Fri. and Sat. 44 W. 63rd St., across from Lincoln Center (582-2121).

The Jazz Standard—A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, living legends, and hungry young comers. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.-Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; Sun. at 7 and 9. \$15-\$25 cover; \$10 minimum. 8/11-8/15: One for All. 116 E. 27th St. (576-2232).

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start around 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Shows start at 10. 183 W. 10th St. (929-7565). \$.

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30

A.M. 88 Seventh Ave. So., at Bleecker St. (242-1785).

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern now offers the occasional pianist in its Crystal Room. Like a trip to Vegas—without the airfare! Four-hour sets begin at 6:30 weeknights, at 7 on weekends. Pianists Scott Gordon, Michael Ferreri, Rich Siegel, Paul Katz, and Michael Favata entertain diners weekdays. No cover; no minimum. Central Park at W. 67th St. (873-3200).

Tonic—Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: "Klezmer Sundays." 8/11: Andy Statman. 8/12: Makihara, Cono, Chadbourne Trio; Briggan Krauss. 8/13: Dr. Chadbourne; Graverobbers. 8/14: William Parker; Ellery Eskelin. 8/15: Karl Straub; Graverobbers. 107 Norfolk St. (358-7503). \$.

Village Vanguard—Perhaps the world's greatest jazz club and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 8/10-8/15: Lewis Nash Septet featuring Regina Carter. 178 Seventh Ave. So., at W. 11th St. (255-4037). \$.

Comedy

"Spin Cycle Comedy"—Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. King Size Laundromat, 178 Seventh Ave., at 20th St. (501-6061). Free.

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Tues.-Thurs., shows at 9:30; Fri.-Sat., shows at 8, 10, and midnight. Jim Norton, D. C. Benny, Jim Gaffigan, Robert Kelly, Jordan Rubin, Nick Swardson, and Macio. 82 W. 3rd St. (477-1000).

Carolines on Broadway—In Times Square just down the street from the Letterman show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. Mondays, "New Talent Night," hosted by Eddie Brill. 1626

Broadway, bet. 49th and 50th Sts. (757-4100) \$12.50-\$24.50, two-drink minimum.

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 8:30, 10:15, and midnight; and Sun.-Thurs. at 9. Through 8/15: Colin Quinn; Kevin Brennan; Greg Rogell; Tom Rhodes; Godfrey; Tom Papa. 117 Macdougall St. (254-3480).

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.-Thurs., continuous from 8:45. Cover is \$15 Fri. and Sat.; \$12.50 on weeknights; no minimum. 1118 First Ave., bet. 61st and 62nd Sts. (593-1650).

Gotham—A trendy comedy spot in the Flatiron district. Every Tues. and Sun. is New Talent Showcase. Sun.-Thurs. at 8:30; Fri. and Sat. at 8:30 and 10:30. Cover is \$12 Fri. and Sat., \$8 on weeknights. Two-drink minimum. 8/13-8/14: Orny Adams; Andres Fernandez; Pete Correale. 8/16: Commedia dell'Jiles presents "Chapter One: Misty's Story." 34 W. 22nd St. (367-9000).

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. Cover is \$7-\$12. Shows: Sun.-Thurs. at 7 and 9; Fri. at 7, 9, and 11:30. Sat. at 8, 10, and 12. 236 W. 78th St. (595-0850).

Surf Reality—The Lower East Side's fave spot for sketch and improv, slackerly and otherwise. Thursdays: "The Black, the Jew and You!" 172 Allen St., second floor. (673-4182). \$.

Cabaret

Algonquin Hotel—Fresh from a major overhaul, the Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.-Sat., late shows Fri. & Sat.) Sundays: The Howard Fishman Quartet. Through 8/14: "Our Sinatra," with Eric Comstock, Hilary Kole, and Christopher Gines. 59 W. 44th St. (840-6800).

Asti—Singing-waiter frolics, with an emphasis on opera and operetta, are the keynote of this Village landmark. Late dining. 13 E. 12th St. (741-9105).

Bemelmans Bar—Through 10/9: Peter Mintun. \$10 cover charge; \$5 at the bar. Carlyle Hotel, Madison Ave. at 76th St. (744-1600).

Danny's Skylight Room—\$20, plus \$15 minimum. Through August: Claiborne Cary in "Claiborne Cary Alive!" 346 W. 46th St. (265-8130).

Don't Tell Mama—What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? \$12 cover, two-drink minimum. 343 W. 46th St. (757-0788). \$.

FireBird Café—The theater district's newest post-show snuggery, right next door to a Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Tues.-Thurs., sets at 9. Fri. and Sat., sets at 9 and 11. \$30 cover; two-drink minimum. Though August: Charles Cermele's "Ask Me Again." 363 W. 46th St. (586-0244).

Judy's—Newly relocated to Chelsea, this cozy and friendly piano-bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 8/12: Mark Coffin with Ross Patterson. 8/14: Mr. Ruby Rims in "Movin' On Up" with John McMahon. 8/16-8/19: "Three Men and a Baby... Grand," featuring John Boswell, Brian Lane, and Lee Lessack in a musical conversation about their interwoven careers. 169 Eighth Ave., bet. 18th and 19th Sts. (929-5410).

Metronome—Shows at 7:30. 8/12: Kelly Broadway. 8/13-8/14: Yarden. 915 Broadway (505-7400).

Red Blazer—Mondays: Lenore and the Dukes. Tuesdays and Wednesdays: Sol Yaged and His Swing Band. Thursdays: Stan Rubin Band. Fridays: Sam Ulano's Bourbon St. Swingers. Saturdays: Sam Ulano's Bourbon St. Swingers and Bob Cantwell Sextet. Sunday brunch: Sam Ulano's Bourbon St. Swingers. Through August: Cary Hoffman's "Frank Sinatra Celebration." 32 W. 37th St. (564-3945).

the mix

The Dalai Lama in Central Park...Tattoo Show

John Leonard's TV Notes

Midsomer Murders: Strangler's Wood (8/14; 9 to 11 P.M.; A&E) features the return of John Nettles as the delightful Chief Inspector Tom Barnaby, Jane Wymark as his almost-perfect wife (she can't cook), and Laura Howard as his live-in actress daughter, in the first of four new TV mystery movies, this one involving the copycat murder of a Brazilian beauty who represents a brand of cigarettes actually named for her, which can't be solved until Barnaby figures out who killed the young women nine years ago that this murder mimics, which leads him into blackmail and bathtub stabbings and rope fetishes and messages in Portuguese on an answering machine, not to mention a bad-seed child and the politics of the British tobacco industry.

The Big Brass Ring (8/15; 8 to 9:45 P.M.; Showtime) purports to be based on an Orson Welles screenplay, although it revolves around a gubernatorial race in the state of Missouri in the year 2000, with William Hurt as the independent candidate with a deep, dark secret involving both interracial homosexuality and a brother who was thought to have died in Vietnam, running for office on the money of his alcoholic wife, Miranda Richardson, threatened with exposure by the cutie-pie "Desert Fox" of an unnamed international news organization, Irene Jacob, who takes all her clothes off, and generally menaced by a Machiavellian Nigel Hawthorne from a gay-sex riverboat on the Mississippi River. This is definitely the week's most interesting television event, oddly paced and missing the texture of a genuine political campaign but provocative and surprising throughout.

First Daughter (8/15; 8 to 10 P.M.; TBS) sends Secret Service agent Mariel Hemingway in hot pursuit of the only child of widowed president Gregory Harrison, said child having been kidnapped by militia-terrorists calling themselves American Freedom Fighters, which pursuit requires a lot of cross-country hiking, mountain-climbing, and hand-to-hand combat even after everybody is worn out by white-water rafting, unto helicopters and rocket launchers and bodies falling off bridges, at the conclusion of which the blonde kid (Monica Keena) has to admit that Mariel is probably not hot for her father, and rugged outdoorsman Doug Savant is obviously hot for Mariel, whereas Mariel, maybe because of all that exercise, still has terrific bones.

The Tube Fists of Fury

HBO's "Fists of Freedom: The Story of the '68 Summer Games" looks back three decades to the Mexico City Olympics, where the fists of medal-winning sprinters John Carlos and Tommie Smith were raised in a Black Power salute and the fist of differently minded medal winner George Foreman clutched a small American flag and everyone else absolutely freaked. Smith and Foreman are interviewed, as are athletes Lee Evans, Ralph Boston, Bob Beamon, Bill Toomey, and Bob Seagren, along with Harry Edwards, the organizer of the Olympic boycott-that-never-happened.

Photograph courtesy of AP/HBO.

Radio Highlights

"South Asian Music Festival"—From 9:30 A.M. on 8/14 till 2 P.M. on 8/17: A 64-and-a-half-hour festival celebrating the vast heritage of the area's music, featuring a live sitar performance by Ravi Shankar and the songs of Nusrat Fateh Ali Khan. WKCR, 89.9 FM.

"Lost & Found Sound"—Fridays at 4 P.M. on WNYC, 820 AM, and at 5 P.M. on WNYC, 93.9 FM. 8/13: Radio veteran Norman Corwin took a wire recorder overseas in the forties and talked to people about war and peace. Hear the results and his recollections of the trip.

David Foster Wallace—Sundays at 8 P.M. 8/15: The author of *Brief Interviews With Hideos Men* speaks with host Lewis Burke Frumkes. WPAT, 930 AM.

Lectures and Panels

Laurie Tarkan on Breast Cancer—8/12 at 6 P.M.: The author of *My Mother's Breast: Daughters Face Their Mothers' Cancer* speaks about the emotional issues that affect the daughters of women with breast cancer, and outlines preventive measures women can take and how they can determine their own risk levels. Gilda's Club, 195 W. Houston St. (800-677-2800, ext. 8586); free.

The Dalai Lama in Central Park—8/15 at 11 A.M.: A rare opportunity to meet vegetarians and yoga-lovers and to hear the exiled leader of Tibet speak about the value of compassion in a balanced life. East Meadow; enter at Fifth Ave. and 90th St. (780-1999); free.

"Modern Media"—Fridays in August at 6:30 P.M.: A series of studio demonstrations in the art and technique of collage, pastel, ink drawing, and watercolor. Morgan Library, 29 E. 36th St. (685-0008); free.

The Written Word

John Berendt—8/10 at 7 P.M.: Reading from *Midnight in the Garden of Good and Evil: A Different Light*, 151 W. 19th St. (989-4850); free.

Paul Soltaroff—8/12 at 7:30 P.M.: Reading from *Group: Six People in Search of a Life*. Barnes & Noble, 2289 Broadway, at 82nd St. (362-8835); free.

Jan Jarboe Russell—8/16 at 7:30 P.M.: Reading from *Lady Bird: A Biography of Mrs. Johnson*. Barnes & Noble, 240 E. 86th St. (794-1962); free.

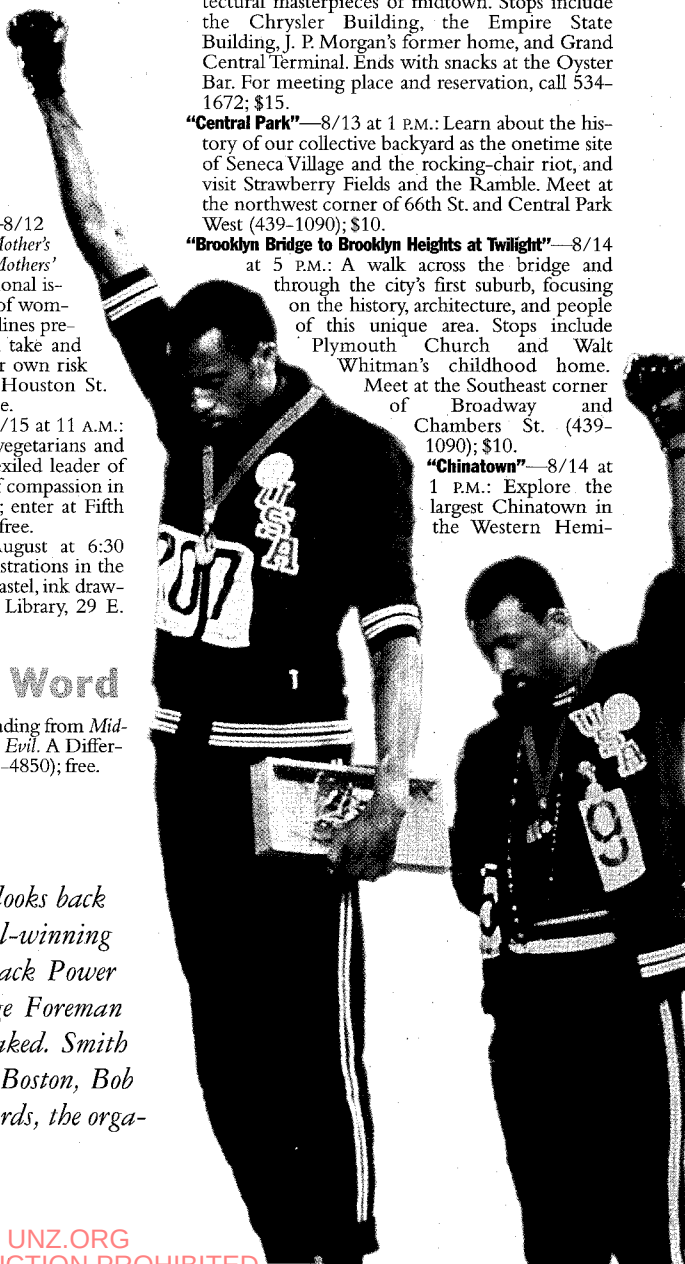
Tours

"American Gotham: New York Art and Culture"—8/12 at 6 P.M.: The Museum of the City of New York and the Whitney Museum of American Art offer this tour of the Beaux-Arts and Art Deco architectural masterpieces of midtown. Stops include the Chrysler Building, the Empire State Building, J. P. Morgan's former home, and Grand Central Terminal. Ends with snacks at the Oyster Bar. For meeting place and reservation, call 534-1672; \$15.

"Central Park"—8/13 at 1 P.M.: Learn about the history of our collective backyard as the onetime site of Seneca Village and the rocking-chair riot, and visit Strawberry Fields and the Ramble. Meet at the northwest corner of 66th St. and Central Park West (439-1090); \$10.

"Brooklyn Bridge to Brooklyn Heights at Twilight"—8/14 at 5 P.M.: A walk across the bridge and through the city's first suburb, focusing on the history, architecture, and people of this unique area. Stops include Plymouth Church and Walt Whitman's childhood home. Meet at the Southeast corner of Broadway and Chambers St. (439-1090); \$10.

"Chinatown"—8/14 at 1 P.M.: Explore the largest Chinatown in the Western Hemisphere.



GAME WEEK

	MON	TUE	WED	THUR	FRI	SAT	SUN
YANKEES	OAK FOX 10PM	OAK FOX 4PM	OAK MSG 10:30PM		MIN FOX 7:30PM	MIN FOX 4:30PM	MIN FOX 1:30PM
METS	LA FSNY 7:40PM	SD FSNY 7:40PM	SD FSNYOX 7:40PM	SD FSNY 12:10PM	SF WB 10:30PM	SF FOX 4PM	SF SB 4PM
METROSTARS			DC METRO 7PM			KC FSNY 7PM	
LIBERTY	ORL ESPN 8PM		WAS MSG 7PM		DET LIFE 8PM		DET MSG 4PM
	8/9	8/10	8/11	8/12	8/13	8/14	8/15

sphere, and visit a Mahayana Buddhist temple, Confucius Plaza, the Kim Lau Memorial, a Tong, and the Church of the Transfiguration. Meet at the southeast corner of Broadway and Canal St. (732-270-5277); \$10.

"Radical Lovers Tour of Greenwich Village"—8/15 at 1 P.M.: Featuring sites associated with couples like Max Eastman and Florence Deshon, John Reed and Louise Bryant, Eleanor Roosevelt and Lorena Hickock, free-love advocate Victoria Woodhull and everyone. Meet at the corner of Macdougall St. and Washington Square North (718-492-0069); \$10.

Events

Tibetan Festival—8/10 at 11 A.M.: Monastic dances by Buddhist monks from Namgyal and Nechung Monasteries; the Chaksampa musicians and dancers, formerly of the Tibetan Institute of Performing Arts in Dharamsala, India; the Tibetan Yak dance; flutist Nawang Khechog; mandala creations; butter sculpture; woodblock printing; Thangka painting; carpet weaving; and calligraphy. World Trade Center Plaza (425-2900); free.

Wall Street Festival—8/13 at 11 A.M.: An outdoor

mall will be set up on Wall Street so you can buy crafts, antiques, and snacks in the sunshine. Between South and Water Sts. (809-4900); free.

Tattoo Show—8/15 at 7 P.M.: The fourteenth annual convention of unconventional wearable art. Coney Island Astroland, W. 10th St. between Surf Ave. and the Boardwalk in front of the Cyclone (718-372-5159); free.

SummerNights—Tuesdays throughout July and August from 5 to 9 P.M.: The Jewish Museum presents extended-hour evenings with jazz, dance, screenings of classic TV shows like *Sanford and Son*, *Soap*, and *The Mary Tyler Moore Show*, and snacks at the kosher café. 1109 Fifth Ave., at 92nd St. (423-3271); free.

Hudson River Festival—Through 9/1: A celebration of the river that has been the economic lifeblood of New York City since the Dutch landed in what is now Battery Park, with dance, lectures, an ice-cream social, and Richie Havens and other musicians. At the waterfront near the World Financial Center. Call 528-2733 for details; admission is free.

Exhibitions

"Pomo Indian Basket Weavers, Their Baskets and the Art Market"—Through 8/15: A historic perspective starting with an exploration of Pomoan life

in the early nineteenth century prior to contact with non-natives, plus 125 masterworks from the classic period of Pomo basketry and works by twenty artists active at the beginning of the twentieth century. Smithsonian Museum of the American Indian, 1 Bowling Green (514-3888); free.

"Architecture: In Fashion"—Through 8/28: The spring-summer menswear collection of the Organization for Returning Fashion Interest, a group of architecturally trained designers, is presented in video portraits of urban youth sporting the threads. Municipal Art Society, 457 Madison Ave. at 50th St. (935-3960); free.

"The Carriage Era in New York"—Through 9/10: An exploration of the obsolete but elegant method of transportation. PaineWebber Art Gallery, 1285 Sixth Ave., near 52nd St. (713-2885); free.

"Such Friends: The Work of W. B. Yeats"—Through 9/11: Books, manuscripts, photographs, correspondence from other literary figures like George Bernard Shaw, and drawings of Yeats by his father. The New York Public Library's D. Samuel and Jeane H. Gottesman Exhibition Hall, Fifth Ave. at 42nd St. (869-8089); free.

"Two Five-Letter Words: Lenny Bruce"—Through 10/3: A tribute to the late blacklisted comedian featuring all of Bruce's surviving television work, including appearances on *The Steve Allen Show* and *Arthur Godfrey and Friends*. Museum of Television & Radio, 25 W. 52nd St. (621-6800); \$6.

"Fashion Onstage: Couture for the Broadway Theater, 1910-1955"—Through 2/27/00: An exploration of costume couture. Museum of the City of New York, 1220 Fifth Ave., at 103rd St. (534-1672); recommended donation \$5.

Online

New York Magazine on the Web—"Stephanie's Surf Report" (in the "Today" section of www.newyorkmag.com) visits a new Website each weekday. This week: An online destination for all things musical; a way to score a free place to stay anywhere around the world; a visual search engine; downloadable radio shows from your favorite public station; and the companion site for America's favorite spooky indie flick. And while you're visiting us at www.nymag.com, stick around and check out all our other great features, like selected articles from the current issue, extensive archives, and an expanded "Cue" section, plus Web exclusives like daily event picks, a serialized "Best of New York," "First Words" for bibliophiles, and our helpful Subscriber Service Center.

Sports

Do Something NYC Bike Ride and Community Festival—Do Something, co-founded by *Melrose Place* star—and accomplished college athlete—Andrew Shue, is sponsoring a 25-mile bike ride to raise money for after-school programs. Registration begins at 7:30 A.M. at Fulton and South Sts., and the ride begins at 9 A.M. At noon, there will be a community festival at the Seaport, featuring a free performance by singer-songwriter Julia Darling. Call 523-1170 for registration information, or sign up online at www.dosomething.org.

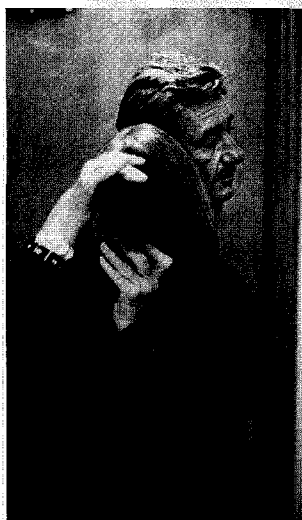
GHI Bronx Tennis Classic—The U.S. Open is not far away, but for those who like great tennis but would rather avoid the hordes (not to mention the \$4 bottled water), there's the Bronx Classic, 8/14-8/22 at Crotona Park in the Bronx. The Bronx Classic is a USTA-sanctioned Challenger event with a \$100,000 purse, and the field consists of 32 men and 32 women, all world-ranked players. The best part: Admission is absolutely free. Call 718-786-7110, ext. 22, for more information.

Rock 'n' Rollerblade—Now that everything seventies has been fully revived, it's only natural that roller disco is making a comeback. The Parks Department is sponsoring a series of Thursday-night parties under the open sky. Festivities begin at

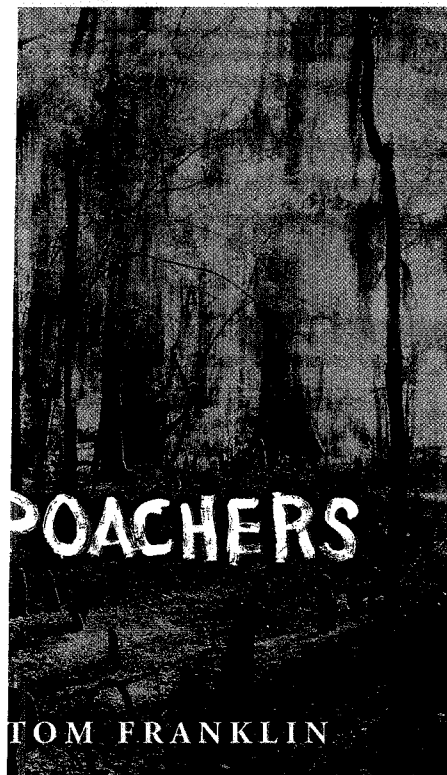
In Print There's Life in the Old Guys Yet

Fashion magazines, being fickle, superficial and youth-obsessed, like to throw work and money at callow young photographers while tossing their mature talents onto the scrap heap. David Bailey's *Birth of the Cool* with text by photo-historian Martin Harrison (Viking Studio, \$60), and *Us and Them* by Helmut Newton and Alice Springs (Scalo, \$49.95) vividly demonstrate that the magazines' loss is book publishing's gain. *Birth of the Cool* is a retrospective of photos taken between 1957 and 1969 by the man who first put sex into fashion photography and dragged models out of the studios and into street credibility. *Us and Them* is really two books: one is photos of "us," Newton by his wife, June (who shoots as Alice Springs), and vice versa; and the other is made up of matched shots of "them," i.e. famous subjects in separate portraits by Springs and Newton. Yes, both books are bursting with the requisite titillating views of the usual celebrity suspects, in and out of their clothes, but unlike recent books by typical "hot" young photographers, these actually have a central narrative—a love story, in both cases—that has nothing to do with either self-regard or the contemporary fetish for the rich and famous. Bailey's book documents his life's loves, particularly his longtime model-paramour, Jean Shrimpton. And *Us and Them* traces the decades-long pas de deux of the Newtons. Love as a subject seems almost quaint, but if these works by the satyr Bailey and the king of kink Newton (along with his key enabler) are any indication, maybe, just maybe, it—and they—are due for a much-needed redux.

MICHAEL GROSS



Happening Growing up in Alabama, Tom Franklin never really wanted to go hunting with his dad—truth be told, he preferred playing with dolls—but he did manage to shoot a rather large deer. Alas, his father insisted that he'd shot too big a hole in the creature and forced Franklin's head into the oversize wound to teach him a lesson. Hear this charming tale of child-rearing southern-style, along with other misadventures, when Franklin reads from his short-story collection, *Poachers*, at Barnes & Noble Astor Place on August 16 at 7:30 p.m.



7:30 on 8/12 at Leif Ericson Park, Fourth Ave. and 66th St., where participants can roll the night away under what the Parks people claim is "the largest disco ball on the East Coast." For inexperienced skaters, BladeFitness instructors will give a crash course in skating skills at the start of the evening and will be on hand all night to assist. Free skates and protective gear will be provided, and refreshments will be served. Call 888-NYPARKS for further information.

Roosevelt Island 10K—It's sitting right there in the East River, but few New Yorkers, beyond the ones who live there, ever actually go to Roosevelt Island. Now there's a reason—other than curiosity—to go check it out, and get some exercise in the process. The New York Road Runners Club is sponsoring a 10K run on 8/15, which is also part of the Metropolitan Athletics Congress Grand Prix and Championship series. The race starts and finishes near the Roosevelt Island tram and makes two circuits of the island. Commemorative beach towels will be awarded to all participants, and prizes will be awarded in all NYRRC age groups. Numbers can be picked up at the NYRRC headquarters at 9 E. 89th St. 8/12–8/14, or at the Sports Park Building on Roosevelt Island the day of the race. Entry fee is \$14–\$22; call 860-4455 for further information.

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cleaned or your hair cut.

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Never see the leaves change or
hear the wind blow through the trees.

In fact, soon you won't be
able to take another breath.

And you just turned eight years old.

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kids

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Children's Events

Sounds Different—Hear umbrellas sing, toot a garden hose, and invent new kinds of sound-makers at Homemade Instrument Day (see illustration). This not-just-for-families event—part of **LINCOLN CENTER's** three-week Out-of-Doors Festival—showcases creativity that often goes unrecognized; Wendy Mae Chambers, for example, brings an organ made out of 25 car horns. 8/14 from 2 to 6. The next day, ride 'em and rope 'em (yee haw) with Sean Blackburn and hear a "Yodellin' Jam" at the festival's "Cowboy Stampede," beginning at 1; at 9 P.M., a "Country Dance Party" gets under way at Damrosch Park—a terrific excuse to stay up past bedtime. For a full schedule of Lincoln Center Out-of-Doors events, including the Steel Drum Carnival for Kids (8/11 at 10:30 A.M.), call 212-LINCOLN or visit the Lincoln Center Website at www.lincolncenter.org. Festival events, all of them free, are spread across the plazas of Lincoln Center and Damrosch Park. ●●

Not So Itsy Bitsy—Spiders reek havoc on a small desert town in the fifties camp classic *Tarantula*—part of the "Movies for Kids Bug Out" series at

the **WALTER READE THEATER**. All films are suitable for families with non-phobic kids at least 8 years old, and programs—each weekend at 2, through 9/19—start with creepy-crawly cartoons. 8/21 and 8/22. 165 W. 68th St., near Broadway. Tickets are \$3 for both adults and children.

Dance Fever—Move differently to the music, Thursdays in August—no matter what your age. After half-hour dance lessons in salsa (8/12), ballroom (8/19), and disco (8/26), dance under the stars. Begins at 6:00 P.M. on the plaza at the Charles A. Dana Discovery Center inside **CENTRAL PARK** at 110th St. and Fifth Ave. For more information, call the Central Park Conservancy at 310-6636. ●

Tribal Manhattan—Join an intergenerational African drumming circle, 8/14 at noon. **CENTRAL PARK's** Rumsey Playfield (near the 72nd St. and Fifth Ave. entrance); drums are provided (360-2756). If you get hooked, fear not: A weekly circle forms at **WAGNER PARK** Friday evenings through the end of the month, from 6:30 for about two hours. Battery Place, 2 blocks south of the World Trade Center next to the Hudson River (267-9700). Both programs are free. ●

Ponderific!—Conduct experiments to find out what happens to the oxygen in pond water at the **NEW YORK BOTANICAL GARDEN's** Everett Children's Adventure Garden. Hear pond-related stories and paint a pond—with Monet's *Water Lilies* and the local scenery for inspiration. 8/14 through 8/22 from 10 A.M. to 5 P.M. (Also at the

Adventure Garden, an exhibit of "America's Trains and Trees" features trains that chug from Niagara Falls to the deserts of the southwest to the Florida Everglades. 200th St. and Kazimiroff Blvd., Bronx (718-817-8700). Grounds admission is \$3 for adults, \$1 for children ages 2-12, except Wed. and Sat, when admission is free. Admission to the Children's Adventure Garden is an additional \$3 for adults and \$1 for children. Closed Mondays.

Cool Drink—Try on the hard hats and steel-tip boots worn by water-tunnel workers at "Above & Below: New York City's Water Supply," a workshop and slide show for kids ages 7 and up that complements the Central Park Watershed exhibit. 8/14 at 1. **CHARLES A. DANA DISCOVERY CENTER** in Central Park at 110th St. and Fifth Ave. To register, call 860-1370. ●●

Ahoy, Matey—Go for the gold in competitive bollard tossing, line dragging, and other traditional sailing techniques at the "Seaport Challenge." 8/14 and 8/15 from 11 A.M. to 5 P.M. **SOUTH STREET SEAPORT MUSEUM**, 207 Front Street (748-8757). Open to all ages. Free with \$6 museum admission; \$3 for children 12 and under. ●

Winged—The Butterfly Zone at the **BRONX ZOO**—which allows visitors to commune with close to 1,000 butterflies and moths in a caterpillar-shaped tent—has reopened. Hours are daily from 10 to 5 and until 5:30 on weekends and holidays; weather permitting. Admission is \$7.75, \$4 for students and seniors, children under 2 admitted free. Bronx River Parkway at Fordham Road (718-367-1010 or log on to www.wcs.org). ●

Ground Rules:

- = free
- = now or never (one-shot deal or final week)

Happening Boom Crash Opera

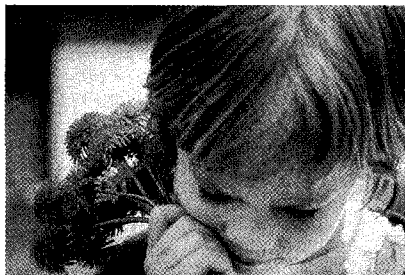
Every summer for the past three years, Carole Weber has scoured Chinatown streets, searching for cardboard tubes. "They're fabulous for making rainsticks," she raves. "And with a Styrofoam resonator and some nylon fishing line, you can make a Tubetar!" At Lincoln Center Out-of-Doors' madcap Homemade Instrument Day on August 14, Weber will bring cardboard tubes, washers, string, boxes, cat-food cans, sand, balloons, soda straws, "and, um, all that other stuff in my station wagon." Weber and her Bash the Trash Homemade Instrument Making Group will teach kids to make instruments from "all five musical groups: things you pluck, things you blow, things you bang, things you hit, and things you shake." She's just one instrument-maker among dozens from all over the country who will be banging, rattling, strumming, scraping, and tooting their creations from two to six in the afternoon. Children tired of pressing sore fingers into violin fingerboards and piano keys (or PlayStation buttons) can jam on Cheryl E. Leonard's Underwater Flying Machine, or blare abrasive chords on Wendy Mae Chambers's Car Horn Organ. Cartoon lovers will thrill at the sound of the Bart Hopkin's Corrugahorns; sci-fi fans may compose electronic masterpieces with Chico MacMurtrie's Amorphic Robot Works. Last year, kids swarmed all over the musical contraptions, then thumped, plucked, blared, beat, and bashed like harlequin street musicians. This year's fest culminates in a massive "We Are the World"—style JunkJam USA at 7. Parents may need earplugs. **LOGAN HILL**



c	u	e
Ethan Brown	Nightlife	
Barbara Ensor	Kids	
Brett Kelly	Movies	
Ariel Levy	Books	
	Events	
	Radio	
John Leonard	Television	
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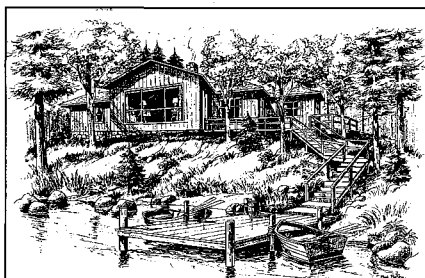
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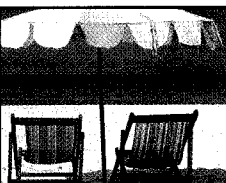
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Caring, Dynamic Surgeon—Communicative, generous, handsome, really nice guy, affectionate, 5'10", muscular, 43, into fitness, culture, travel, seeks vivacious, sweet woman under 37, for storybook romance. Phone/photo a must. 1228 ☒

Seeking 67-Plus Gentleman—Tall, witty, wealthy (European or midwestern attitudes appreciated), for slim, very pretty, upscale, affluent, selective lady. 1294 ☒

Dare To Dream!—With a supportive surgeon/inventor, affectionate, good-looking, Renaissance man, 5'10", hard body, 43, into fitness, culture, fun. Seeks bright, sweet woman under 38 for an incredible life. Phone/photo necessary. 1300 ☒

Jewish Male, 1958—Seeks a best friend to share Haagen-Dazs, good times, NYC and all that life has to offer. 1239 ☒

Beautiful Dark Eyes—Model-slim figure, pretty brunette, 41. Warm smile, no BS, no pretense. Insightful, clever, creative professional. Also fiction writer, good storyteller. Strongly appreciates beauty/simplicity: walking through cities at night, rollerblading in the morning, eating dinner at the counter, aimless days wandering bookstores, sitting in the rickety chairs in small Grecian ports, bicycle riding anywhere, Off-Broadway. Does museums in one hour max. Dislikes malls. Believes in making your best effort. Seeks 43-plus man: intelligent, nice-looking, verbal, happy in his work, 5'9" plus. 1281 ☒

Marilyn Monroe Look-Alike—30-year-old, blue-eyed blond, intelligent, charming, kind, caring, mother of beautiful 7-year-old daughter, nonsmoker, seeks special, marriage-minded man to enjoy together the best love and life have to offer. Willing to relocate. Note/photo, please. 1241 ☒

Truly One Of A Kind—As a 38-year-old female, I am an extremely successful corporate executive who is sexy, feminine and beautiful. I am 5'3", slim, classy, smart, and possess a great sense of humor. Despite seeming to "have it all", I am very down-to-earth and easygoing. Some of my interests include running, dining out, theater and gourmet cooking. I am seeking a truly spectacular man, who, like me, possesses good looks, wealth, a big heart and an easy laugh, for romance and marriage. Note/recent photo and phone number, please. You will be glad that you did. 1253 ☒

Do You Suppose—You would like to meet an intellectually curious, handsome 54 (looks 45) PhD, formerly successful in business, Jewish, no children, financially secure, educator? I'm seeking an attractive, thin, under-45 professional woman for fun and relationship. Please send photo and note. 1291 ☒

North Shore, Elegant Lady—Shapely and sweet, seeks an attractive, kind, 65-plus, caring and cuddly gentleman, financially secure, to share a happy, quality life together. 1292 ☒

Charlie's Top 10—1) Godel's Incompleteness Theorem; 2) shy, sincere, sensitive and honest people; 3) Hempstock and Harvest Fest; 4) mathematics, games and puzzles; 5) liberal politics and Bill Maher; 6) David Copperfield and levitations at the dinner table; 7) TT's; 8) day-trading algorithms and IPOs; 9) Mother Goose and Grimm; 10) moonlight walks, ice cream and pillow fights. Yours? 1302 ☒

Hockey Player—Musician with a passion for life and love of the performing arts, seeks woman for long term, based on ardent friendship. Photo and music clips at: www.pioneeris.net/zedman44. Single white male, 33. Athletic build. Note with photo preferred. 1190 ☒

Vibrant, Vivacious, Venturesome—Ready to share a life of culture, character and caring. Well-educated, with a thirst for the original, dedication to social causes, enthusiasm for art, music and theater. A gardener, cook, reader, athlete. Slim, fit blond, late 30s, down-to-earth, with a passion for life, commitment to friends and family. Prepared for a picnic in the Park, a weekend of skiing or sunning on St. John. Looking for an enlightened guy with traditional values, dedication to family, sense of humor, love of the physical and lust for life. Photo/note, please. 1223 ☒

Available—Selected as one of America's most eligible bachelors in the late '80s, is still single. I'm 46, 5'11", 195 lbs, black/brown, tan complexion, nonsmoker, disease/drug-free, originally from Sicily, well-educated, with a PhD in physics. I work as financial economic advisor for the SEC for the foreign countries. I also used to ski for the USA Olympic ski team. I speak several different languages, love to cook, very romantic, humorous, warm, with a lot more to offer, and I'm not into any head games. Seek single female, 25-50, who is very romantic and very real. Note/phone/photo optional. 1257 ☒

Beautiful, Petite, Hazel-Eyed Woman—With passionate spirit and active lifestyle, is home listening to Bocelli when she'd rather be talking to an interesting, educated man, 45-60, about movies, travel, golf, art or whatever else we can dream up. Note/photo, please. 1273 ☒

Gay, Super-Successful—Good-looking, 60; in-shape, wishes to meet 40s, sophisticated, well-educated man, prefer European, to share special lifestyle. Photo/letter. Serious replies only. 1139 ☒

Handsome International Businessman—Seeking very pretty, sexy, stylish young lady, 22-32, college-educated - long walks on the beach, candlelight dinners, travel and great times. Photo/phone. 1197 ☒

Do You Dare?—Attractive and successful male seeks a very sensuous and adventurous woman for friendship and to explore our wild sides together. You will not be bored! 1270 ☒

Intelligent, Handsome, Secure Dad—41-year-old Jewish professional in upstate NY, honest, caring, affectionate - enjoys travel, golf, sports, dining out, theater and more. Seeks 34-45, intelligent, fit, pretty lady. Photo, please. 1188 ☒

Handsome Executive—39, 6', 175 lbs, hazel eyes/brown hair, managing director, healthy, wealthy, wise, athletic (scuba, golf, tennis, skiing, sailing, running, biking), balanced and sincere. He seeks one 28-32-year-old woman who is very smart, attractive, athletic and genuine. She is sophisticated and worldly yet down-to-earth, fun, warm, happy, trusting, trustworthy - and loves NYC, dogs, travel and working/playing hard. She is a great catch, and has it all except the one guy to share it with. Do you know her? The effort of a thoughtful letter with photo gets an immediate reply. 1250 ☒

Romantic And Passionate Man—38, professional, seeks lifelong romance with female counterpart. I'm bright, warm, affectionate, and not afraid of commitment. 1269 ☒

CEO, GQ Type, Seeks Marriage—And family. I am mid 40s (look 30s), green-eyed, dark hair, 6', 170 lbs and fit. I'm kind, warm, witty, world-traveled and ready to become a "we". You are beautiful, 28-38, model-slim, 5'3" plus, strong-willed and a cut above. Photo for reply; will exchange. 1264 ☒

Gay White Male—Well-preserved 49, 6'6", M and A lawyer, very interested in and highly knowledgeable about film, theater, dance, opera, art, architecture, fine foods and fine wine, seeks clean-cut, gay white male to share wonderful NYC life. Age per se (over 23) is not an issue, but you should have the intellectual and physical stamina to spend eight straight hours in a museum and then spend the next day hiking fifteen miles in the mountains. You should have a sense of childlike wonder at what life has to offer, and you should have the maturity to accept responsibility and commitment. No jaded or bitter or closeted or masters of the universe or couch potatoes. Aspiring performers very welcome. 1212 ☒

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Seeking Nice, Kind Woman—A true partner. Nonreligious Jewish male, 41, loves sailing, theater, movies. Deft note, please. 1208 ☎

Big Gift, Small Beautiful Package—Wickedly funny, unpretentious, unneurotic and in great shape, seeks successful man who is open to life and love, 49-57. Phone/photo appreciated. 1227 ☎

Magic Moments—Smart, fit, pretty, warm, multifaceted female seeks honest, intelligent, active, fun guy with lots of time to share travel, music, theater, museums, hiking, long talks. Jewish, divorced/widowed, 50s, nonsmoker, NY/NJ. Phone/photo. 1184 ☎

Carrera Cabriolet Needs Passenger—To share the magical, fun-filled journey through life. I am a young 52, kind, caring, cultured, sensitive, easygoing and comfortable with myself. My interests are travel, dining, museums, theater and film, music and collecting art. I am looking for a female, 28-40ish, nonsmoker, who's beautiful both outside and inside. Must look good in a short skirt. 1252 ☎

Gay White Male—Good-looking with a sense of humor, Ivy-educated, creative professional (semi-closeted), 47, 6'2", 190. Looking for friendship and possible long-term relationship. Recent photo appreciated. 1276 ☎

Attractive, Young-Looking—53-year-old Norwegian woman, 5'8", blond, looking to meet soul mate not older than myself. Attracted to black men. 1261 ☎

Autonomous, Slender, Accomplished—Brunette, 5'7", single white female, 50, no children, no mortgage. You are nonsmoking, single, erudite urbanite, progressive-minded, optimistic. For love and friendship. Age and race unimportant. 1299 ☎

Beautiful, Single, Sexy—33, with a great sense of humor, warm and loving heart, who loves life and the home fires, seeks same qualities in a man, 33-44, to share life, love and all that can grow between us. Note/photo. 1258 ☎

Today—Dark hair, green eyes, slim, copy editor, 44, seeks dark-eyed, financially able man. I love opera, the Middle East (Beirut), old buildings, black and white photos (and milkshakes). Mate-guarding type a plus. 1283 ☎

Pretty, Petite, Educated Widow—With brains and bucks and interesting life, seeks man, 60-70, who enjoys opera, concerts, theater, travel, city/country. 1249 ☎

Black-Haired, Green-Eyed Beauty—Hates doing this but hasn't yet found a like-minded partner. I'm a kind, witty, slim, athletic Jewish female professional, interested in the arts and ideas. Seek same in a male, 35-45. Note/photo. 1211 ☎

Exceptional Man Desired—Curvy, 25, 125, single black professional female seeks tall, very successful Jewish male, easy-going, sense of humor. Photo. 1244 ☎

Don't Waste Your Time—Single Jewish male, 30s, great-looking/cute, 5'10", 180, smart, soulful, successful, respectful, monogamous, adventurous, articulate, cool and confident - seeks single Jewish female, 30s, who is brilliant, beautiful, slim, together and knows what she wants. Let's exchange photos before we meet; an intense mutual attraction isn't everything, but it's a good start. 1272 ☎

Let's Have Fun!—Attractive, intelligent, upper East Side Jewish female, 41, enjoys sports, travel, music and laughter, and is comfortable in both jeans or a little black dress. Seeking male, 39-50, to share cookouts, caviar and candlelight conversations. Photo appreciated. 1195 ☎

A Maximum-Effort Achiever—Single male with a 29-year multi-agency government career, now starting a publishing company, seeks a female who can meet and deal with government and business executives and professional people, and will be vigorous in support of my well-rounded life effort. The person I seek is interested in children and understands the long-term responsibilities of adults to children. I am 6'2" and 245 lbs; I am well-built, on the thin side. I am currently a resident of Riverdale. 1255 ☎

Stable, Handsome Attorney—40, into music, running and classic movies, seeking charming Jewish woman for a happy ending. Photo. 1290 ☎

Seeking Pre-1945 Vintage Man—Excellent chassis, spirited engine, first-rate interior - desired by pretty, vivacious, Ivy-educated woman, to travel life's highways and byways with joie de vivre. 1201 ☎

Once Upon A Time—This very pretty, 49-year, single Jewish female looked to meet a great guy with whom she could share the good life. Friendship, laughter, energy, spirit and good looks would make an ideal package. My interests vary from travel to theater to long walks on a beautiful bay. In 100 words or less, with a picture, please let me know your version of this happily-ever-after. 1240 ☎

Wanted: Best Friend And Lover—Flexible, interesting, successful male, preferably Jewish, 50s-60s, desired for attractive, sensual woman seeking her equal. 1262 ☎

Golf Man Wanted—Sophisticated, attractive, slim, 5'6" woman, infectious laugh, with lots of love to give. Loves golf, travel, the arts. Seeks successful, intelligent, tall, 48-65, witty man to walk the fairways of life. Phone/photo. E-mail: lmyoung1@aol.com. 1266 ☎

Looking For A Smart, Sexy Woman?—Very pretty, petite MD who has it all but wants you: a tall, fit, successful professional, 32-45. Photo/phone. 1278 ☎

Life Is Great—Nice guy, intelligent, kind, compassionate, 50, 5'11", well-built - enjoys travel, bookstores, movies, romance. Seeks like-minded female. 1295 ☎

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Cute, Classy—Early-50s professional female with looks, smarts, warmth, wit, seeks significant other. 1205 ☎

Sensitive, Unselfish, Romantic—Divorced Jewish man from north NJ, professional, communicative, handsome, young-looking 44, 5'7", 140, dark hair, green eyes - likes walking, talking, holding hands, sharing...theater, movies, dancing, tennis. Seeking slim, attractive, financially secure, single/divorced Jewish woman, 31-44, with similar interests, who can appreciate a true gentleman who knows how to treat and please a woman in all ways. E-mail: raph818@aol.com 1234 ☎

I'm A Blue-Chip Stock—Looking for an A-plus bond and possible merger. Pretty, sensual, vivacious green-eyed blond, mid 50s, compassionate and passionate, interested in meeting widowed or divorced man who will be my best friend in life. Financial planner. 1256 ☎

Tons Of Fun - Sexy Jewish Female—35, smart, funny, fit, outgoing, warm, secure, 5'6". Loves travel, tennis, beach, mud pie. Photo. 1286 ☎

Have Hugs, Will Travel—Inspired, offbeat, romantic Jewish male seeks passionate adventuress for magic, mirth and moderate madness. 1204 ☎

Let's Skip The Hamptons In Y2K—I'm a handsome (general consensus), athletic (I love to ski), funny (have you heard the one about the...), confident, Jewish, 36-year-old "catch" (again, general consensus), looking for a woman with whom to share, discover and enjoy life. Ideally, she should be attractive, thin, humorous, intelligent, vivacious, self-assured and athletic, 27-35, and as comfortable in GAP as she is in Armani. Photo/note/phone. 1238 ☎

Fanciful, Feminine Professional Lady—Fair and slim, 50, longs for a tall, old-fashioned, cultured gentleman for fun...kisses and promises, the opera, theater, curling up...who knows? Note and photo, please. 1288 ☎

Single Jewish Female—Striking, intelligent, artistic, late forties, relocating, seeks quality male. POB 620746, Newton, MA 02462

Tall, Handsome Mensch—Art director, 49, seeks tall Jewish lady soul mate, 40-50, for life's celebration. Photo. 1279 ☎

Exotic, Sensuous, Latin Italian—Female, educated, passionate, ready for love. Be nonsmoker, 40-60. Photo. 1297 ☎

Want To Meet—Younger guy to share TLC/friendship. Me - youthful, vibrant 50-plus lady, slim, 5'7", love life. 1113 ☎

Model Pretty—Feminine, warm, intelligent, real; enjoys film, classical music, lots more. Seeks counterpart, 50 plus. 1289 ☎

Clean-Cut With A Wild Side—More liberal than conservative, 30 years old, 5'6", 175, brown hair, hazel eyes. Into music, movies, good food. Animal lover...and massage. Not a sports freak but into fitness and body building. Looking for an attractive white female, 25-35, to build a life together with. 1233 ☎

Perfect Package—Ravishing brunette, 48, Jewish professional, slender, petite, and curves in all the right places, seeking a financially-set professional male with quick wit and charm, who is ready for a drop-dead gorgeous, real woman and relationship. Note/photo. 1186 ☎

Pretty Woman, Teacher—White, sincere, loyal, sense of humor, seeks a good man for the long run, 60 plus. Photo. 1187 ☎

Blond/Big Blue Eyes—5'8", happy, attractive, secure professional woman, 35. I love boating, skiing, travel, flying and adventure. Looking for secure, fit, sensual/romantic man, 33-40, to share a wonderful life. Note/photo. 1230 ☎

Mr. Write—Fit, romantic, successful, good-looking, 31. I've run a marathon, written my first book, coached Little League, and even been Jewish on occasion. Seeking fun, fit, pretty, athletic, sarcastic, 25-35 woman who loves the sea as much as the city. Note. 1287 ☎

What A Woman!—Blend of quiet beauty, intelligence and charm. I'm 48, 5'5", blond/green, size 6, professional, secure, Jewish. Enjoy the arts, healthy living and eating, laughs and more. Seek established, fit, calm, caring man, 48-56. Southern CT/NYC. Note/photo. 1251 ☎

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Former Male Model—Now successful businessman, 37, nice chauvinist with traditional values, desires intelligent, warm, spiritual, passionate woman, 22-36, for relaxed dinner, music and boating dates, possible marriage and children. I want a young woman who knows what she wants and wants to enjoy life now, not work all the time. Prefer long-haired, attractive-figured, Italian/Spanish type - but not that important. Single moms okay, too. Note/photo/phone. 1245 ☒

Live, Love, Laugh—Jewish Prince Charming seeks his Cinderella to share all that life and NYC has to offer. 1203 ☒☒

Summer—And no one to play with. Sweet, strong, 44-year-old woman with sense of humor and inner and outer beauty, seeks nice guy for all seasons. 1174 ☒☒

Beautiful, Smart, Sincere Lady—5'7", 43, long red hair, green-eyed professor, loves music and travel - seeks intelligent, kind, funny professional man. 1226 ☒☒

A Definite Keeper—I am a smart, funny, adventurous woman, comfortable "in town" or in the woods. I've spent my time until now creating a professional life. Now I want to find my life partner. Are you honorable and self-aware? Can you laugh and cry? Do you need more play and tenderness in your life? I am the treasure... Come find me. Note/e-mail. 1237 ☒

I'll Make You Laugh—Make you feel, make you think. 38, Jewish male, unique blend of deep intelligence and an artist soul. Warm, generous, great sense of humor. Creative, compassionate, fun, refined artistic taste. Model looks and fit. MD, writer, very successful. Emotional, psychological, intellectual and soul growth is most important to me. Seek a woman who is intelligent, artistically inclined, warm, caring, naturally very pretty and fit, playful, intriguing, sexy, stylish, kind, who is psychologically/emotionally aware and real, to experience the meaningful things in life forever. Photo/note. 1271 ☒

Accomplished Businessman—Successful, sincere, easygoing, single Japanese gentleman, late 40s, seeks warm, fun, attractive and caring lady, 20s-mid 30s, for genuine and meaningful relationship. Are you a special lady, charming and sensitive, with a good sense of humor? I'd like to share with you dining, dancing, travel and adventure. Personal note and recent photo appreciated. 1277 ☒☒

Heaven On Earth—Powerful, thoughtful, sensitive, virile male, early 50s, looks younger, into health, spirituality, finance, seeks good woman for fun, companionship, relationship. 1168 ☒☒

Southern Beauty—Adorable, fit redhead, early 40s, petite, successful Wall Street professional, out of long relationship. Seeks attractive professional male, over 40, with a kind heart, sound body, sense of humor and sharp mind. Photo/note most appreciated. 1267 ☒

Delightful Man—Handsome, successful, creative and caring, 40-something man who enjoys both the city and the country, seeks warmhearted woman for lifelong, loving relationship. Photo please. 1284 ☒☒

He's Over Here!—Very creative performing artist, divorced white male, 47, no kids, nonsmoker, tall, nice build, nice-looking, quite human, seeks one lady counterpart. Your photo for mine! 1280 ☒

Attractive Arts Professional—Gal with independent spirit seeks soul mate who is living his passion, 50s plus, for friendship and adventure. 1268 ☒☒

Exuberant Entrepreneur—Seeks lady love. I am looking for one special woman who is attractive, confident and successful. My flair, panache and zest for life have catapulted me to the pinnacle of business success, and now I'm ready to share it all. There isn't anything I wouldn't do to make my special woman's dreams come true. Don't let this opportunity pass you by! Respond soon, and be sure to send a recent photo. 1275 ☒☒

Eyes Wide Open—Looking for successful, handsome Jewish male under 40, to share romance, laughter and happiness with a very pretty blond, 5'2", teacher, 29. Let's talk. 1282 ☒☒

Down-To-Earth White Female—5'5", dark hair, 30s, European, Catholic, seeks man to share all of life with. 1218 ☒☒

Warm Heart, Great Legs—Playful creative, very fit and attractive, 5'6" blond with dry humor, seeks intelligent honest man to love and laugh with. Professional, Jewish, northern NJ, divorced mom, 41, appreciates the outdoors, art and living. All backgrounds okay. Kids and dogs a plus. 1265 ☒☒

Cute, Dynamic Brunette—With captivating smile, Jewish, athletic (figure skating and tennis), very successful - seeks tall, trim, educated, monogamous, optimistic male, 30s-40s, to explore friendship and romance. Recent photo required. 1202 ☒☒

Woman Of Refinement—I am an elegant oil painter looking for a distinguished gentleman under 60 to share a glamorous life of fun and beauty. I would like to find someone of equal attractiveness, goodness, intelligence and affluence as I. Please tell me about yourself in a note, and do enclose a photo. I'll send one to you as well. Thank you. 1293 ☒☒

Slim, Beautiful Brunette—5'6", professional, 45, caring, romantic. Likes music, theater, dining, movies. Seeks accomplished, passionate man. 1231 ☒☒

Divorced Male—Attractive, successful attorney, 48, seeks warmth, romance and companionship with female, 35-45. Enjoys laughter, travel and life's simple pleasures. Photo please. 1285 ☒☒

Retired Lawyer—Late 60s, truly looks younger, slim, fit, good-looking, warm, witty, wealthy, cerebral. Seeks pretty, slim, well-educated, cerebral woman with time to travel, etc., 58-60, nonsmoker. Clear, current, full, up-close photo a must, plus note. No response without. 1263 ☒

Your Mom And Dad Would Love Me!—Handsome, successful, fun-loving Jewish male, just turned 40, 5'10", 170 lbs, athletic, Ivy League, sincere, giving, romantic; never married, seeks sweet Jewish female, to mid 30s, for marriage/children. Note/photo, please. 1274 ☒☒

Intelligent, Athletic, Petite—Attractive, outdoorsy, single white female, 32, with playful sense of humor, never married, seeks a considerate, accomplished, secure, masculine and gentle, white or Latino man, 30-40, preferably without children, for dating with the possibility of a serious monogamous relationship. Photo. 1236 ☒

39-Year-Old Female—Attractive, blond, 5'10", single, never married, looking for kind, conservative Caucasian male, 35-50, with old-fashioned values, pet lover, good ethics. I enjoy living on the north shore of LI, with visits to NYC for opera, Broadway, dining and parties. I enjoy a stroll down Fifth Avenue as well as walks by the beach. Want to share in your interests and have you share in mine. Photo/phone. 1247 ☒☒

Slender, Sensitive—Single Jewish female, 40s, 5'8", long brown hair, brown eyes. Loves to dance, loves animals and the oldies. Wanted: single Jewish male, 40-55, above 5'10", fun, romantic and looking for a long-term relationship. 1296 ☒☒

Where Have All The (Good) Gay Men—Gone? Successful ad exec, a young 43, seeks life partner with intelligence, sense of humor, compassion, honesty, ambition and loyalty. Enjoy movies, theater, museums, long walks, quiet evenings, fun with friends, travel, and the beauty of upstate New York. Substance more important than looks. A brief note would be terrific; photo a big plus. 1301 ☒☒

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*Sources: 1999 Spring MRI; 1998 Summer MRI

AUGUST 16, 1999 NEW YORK 101

NEW YORK MAGAZINE COMPETITION

1. No thank you.

2. No thank you.

—J. D. Salinger

1. Donatien Alphonse François, comte de Sade.

2. Kick me.

Above, business or visiting cards. Competitors are invited to devise one two-part message (obverse, reverse) for the card of a well-known figure.

Results of Competition 945, in which you were asked to name a nonexistent rock group.

Report: Thank you. We love these. What worked: Almost anything, in few words. What didn't often work: Pure jokes, puns, or wordplay around existing group names. The "Dow Jones and the Industrials" format. Duplicated: Third Rail. Viagra. Y3K. Too current: Hillary and the Listeners. Rudy and the Vouchers. All in all, just a swell entry. Swell Entry—good name, right? This week, anything we heard or said sounded like a group.

First prizes of two-year subscriptions to New York to:

BIG WHITE UNDIES

Judith Sue Salb, Teaneck, N.J.
also prize to: Beverly Sanders, Beaumont, Tex.

REAGAN'S MEMORY

Carmen Nobel, Somerville, Mass.

MAXING VISA

Todd Drexel, N.Y.C.

Runner-up Prizes of one-year subscriptions to New York to:

FEAR ITSELF

Miriam Weiss, Astoria, N.Y.

NEAR-DEAF EXPERIENCE

Chris Doyle, Burke, Va.

AMALGAMATED MONKEY

Debbie Fox, Syosset, N.Y.

THE JOSE CARRERAS TRIO

David I. Warren, Chagrin Falls, Ohio

And Honorable Mention to:

JEWISH SINGLES

Marilyn Hogan, Detroit, Mich.

CATHOLICS PLAY BINGO

Keith Allen & Jennifer Riemer, Montclair, N.J.

THE FUNCTIONAL ILLITERATES

Terri Boehm, Maplewood, N.J.

THE ARBOREAL WHALES

Herman Schornstein, M.D., Rochester Hills, Mich.

COW LICK

Christine Yeh, N.Y.C.

BOYS TO WOMEN

Randi Grau, East Meadow, N.Y.

NUNS WITH GUNS

John N. Pavlou, Purdys, N.Y.

GLOOMY SUNDAE

Joanne Dolan, Roslindale, Mass.

WE WEAR NIKES AND DRINK COKE

Cheryl Stene, Sunnyside, N.Y.

FREE BEER

G. N. Pigue, Sunnyside, N.Y.

BIG WOMEN FROM BORNEO

Kate Coe, South Pasadena, Calif.

RUBBER BUGGY BABY BOOMERS

Ann Woodyard, Westminster, Col.

KANGAROO BARFLIES

Martha Brickey, McConnellsville, N.Y.

ERECTYLE DYSFUNCTION

Gene Schinto, Shelburne, Vt.

PHANTOM LIMB

Norman Charles, N.Y.C.

CHARLEMAGNE

Victor Thompson, Queens

VISIBLE PANTY LINES

Nicole Leary, Winnetka, Ill.

EMINENT PTOMAIN

Andy Senior, Utica, N.Y.

ONAN

Robert J. Clonick, Chicago, Ill.

STAN THE BAND

David English, West Somerville, Mass.

PHOOEY!

Selma Ellis, Glenview, Ill.

MAILER-DAEMON

Dave Zarrow, Herndon, Va.

OUT ON BAIL

Stanley Silber, East Hampton, N.Y.

STEENKEENG BADGERS

R. Deluca, Somerville, Mass.

CLEAVAGE

Stuart Rappaport, Woodmere, N.Y.

SYN

John Blumenthal, Rye, N.Y.

PETER RABID

Anthony Gray, Closter, N.J.

BIPOLAR EXPEDITION

Gil Mendonsa, San Francisco, Calif.

KATO THE YOUNGER

Terry Kehow, Wilmette, Ill.

HERNIATED DISC

Charles Lubetkin, Springfield, N.J.

CONTRABAND

Irving J. Farber, M.D., Alexandria, Va.

SOAP FOR ONE

Melinda Kevis, Kansas City, Mo.

SON OF SAM THE SHAM

Susan Harriman, San Francisco, Calif.

HIGH FIVE

Judy Moeller, Fort Lee, N.J.

FOOLS FOR PROUST

Karl Levett, N.Y.C.

STONED CRABS

George Curtis, Hartsdale, N.Y.

POUND STERLING

Margaret D. Dale, Longmeadow, Mass.

THE EUROS

Allyn I. Freeman, N.Y.C.

HEAD BOUNCER

Mitsu Yamamoto, N.Y.C.

THE SEMICOLONS

Ruth Migdal, Brooklyn

GINGIVITIS

Scott McLaughlin, La Mesa, Calif.

EARPHONES MANDATORY

Anthony G. Bowman, Washington, D.C.

ROAD RAGE

Harry Rosenbaum, Englewood, N.J.

BOSTON BAKED BEINGS

Rowan Walker, Bradford, Vt.

LOOSE CHANGE

Patrick Beary, Highland Beach, Fla.

THE PERPETRATORS

Lucy Neshamkin, N.Y.C.

INDUSTRIAL REVOLUTION

Joel F. Crystal, Scarsdale, N.Y.

PERICLES AND THE PARAKEETS

David Presby, Teaneck, N.J.

THE OXYMORONS

M. J. Lubart, N.Y.C.

SUMATRA-TRAMPOLINES

(Vol. 26 of the 1991 Encyclopedia Britannica)

Roy C. Dicks, Raleigh, N.C.

GRAND MAL

Joyce Rosenthal, Newport, R.I.

PLAIN BROWN RAPPERZ

Elisa Falciglia, Reston, Va.

FU2

Inger Pettygrove, Charlottesville, Va.

BUBONICA

Michael Flitter, Elkins Park, Pa.

HOMINY

Dot Edwards, Galena, Mo.

THROAT KULTURE

Patrick J. Hamilton, N.Y.C.

IRONIC REPUBLICANS

Bill Westerman, Bound Brook, N.J.

PLETHORA

Belinda Folsey, Los Angeles, Calif.

POTUS AND THE SECRET SERVICE

Herb Martinson, Crofton, Md.

BOTOX BOYS

Norma Bensley-Jaffe, Norfolk, Va.

TRENCH MOUTH

Paula Doherty, Tiverton, R.I.

MOUNT RUSHMORE

Sandra Hull, Arlington, Va.

LIVE BAIT

D. C. Capps, N.Y.C.

UNOPENED PACKAGE

Howard Slenk, Grand Rapids, Mich.

WHITE NOISE

Thelma Blitz, N.Y.C.

SQUARE PEGS

Ben Patterson, La Mesa, Calif.

THE BEADLES

Juliet Darke, Charleston, S.C.

ARE NOT

Jayne Darke, Columbia, S.C.

METHANE

Tom Witte, Gaithersburg, Md.

CRASHING SYSTEMS

Lori S. Hadley, East Brunswick, N.J.

TANTRUM

Mary E. Olson, Falls Church, Va.

QUEEQUEG

J. Bickart, N.Y.C.

THE HOUSE MANAGERS

David Chasman, Beverly Hills, Calif.

DEAF MEXICANS

Bill Sharfman, N.Y.C.

SELF-INFLICTED WOUNDS

Joseph Romm, Washington, D.C.

TORNADOES OF BEEF

Loren Sherman, N.Y.C.

BAD CONDUCT DISCHARGE

J.-C. Labowitz, Alexandria, Va.

GUCCI SCARECROWS

Jukka Turunen, N.Y.C.

TUMMY TUX

C. Olds, Freeport, Me.

TAINTED DREAMS

Kevin Mellema, Falls Church, Va.

BOYZ KANT SPEL

Joel Darrow, North Bergen, N.J.

FEET FOR SOUP

Sarah W. Gaymon, Mitchellville, Md.

THREE DAZE GRACE

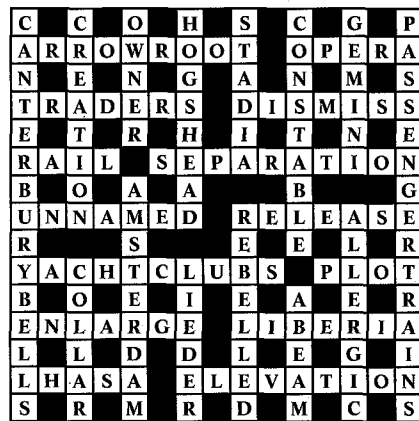
Sandy Biskut, Beaver, Pa.

Rules: Postcards, please, typed if possible. **ONE ENTRY ONLY** to Competition Number 948, *New York Magazine*, 444 Madison Ave., New York, NY 10022-6999. E-mail to 104700.2563@compuserve.com, **WITH STREET ADDRESS**. Entries must be received by August 20. Editor's decisions are final, and all entries become property of *New York*. Results and winners' names will appear in the September 20 issue.

Solutions to last week's puzzles



Solution to August 2 puzzle



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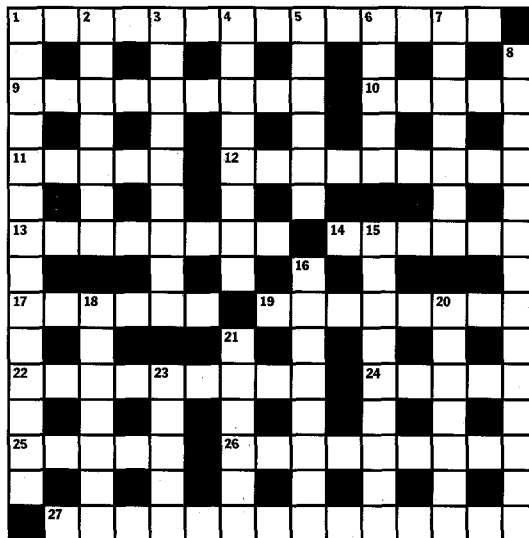
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The 'Guardian' Crossword

ACROSS

- 1 What's not on fire if burnt—odd phenomenon. (9,5)
- 9 Careless about information on fire without copy of it. (9)
- 10 Visitor's supposed to be heard. (5)
- 11 Part of a day to note. (5)
- 12 Legwear and shirt, say, for one in the diamond field. (5-4)
- 13 Alienate sergeant's orderly. (8)
- 14 Having 8 leaves zero tax on business returns. (6)
- 17 Their way lacks energy and desire. (6)
- 19 Reportedly declines bed panelling. (8)
- 22 Latin hero's peculiarly brave one. (9)
- 24 One held by the female pirate. (6)
- 25 Stand seating delay. (5)
- 26 It's about protecting flooring and footwear. (9)
- 27 Survey fool in revivalist movement. (14)



Note: In the August 9 issue, the incorrect answers for the Guardian crossword were published. The correct solution appears with this week's answers. New York regrets the error.

DOWN

- 1 Amusing facts about chaps number one that's very orthodox. (14)
- 2 Vermin coats grow wild growth. (7)
- 3 Fishy product's clearly bottled. (1)
- 4 Nags to be trained for this? (8)
- 5 It turned up in 12's fancy. (6)
- 6 True blue? (5)
- 7 I retain composure and passivity. (7)
- 8 Not true flight no longer conforms? (5,3,2,4)
- 15 Carved patches on monuments. (9)
- 16 Players desert one for singers. (8)
- 18 Cut off to get a losing streak back. (7)
- 20 Learn about elevator in place of bridge. (7)
- 21 Fruit with stems attached. (6)
- 23 Place of misery and old greeting. (5)

'G, My Name Is —': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

- 1 Busiest U.S. airport
- 6 Puts on metal protection
- 12 Haircut discards
- 19 Of the kidneys
- 20 Time-restricting regulation
- 21 Least easy to chew
- 22 G, MY NAME IS —
- 25 Grab
- 26 Stricken with amazement
- 27 Nothing, in Nice
- 28 Austrian Alps region: var.
- 32 Barbecue fare
- 33 Backbone
- 35 With Lingus, airline from 57-Down
- 38 Not man-made
- 40 Succor
- 41 AND —
- 50 Head nun
- 51 Rattling chest sound
- 52 Coq au —
- 53 Sign with the registrar
- 54 Teacher of the Torah
- 55 French novelist Pierre
- 56 Like some peanuts
- 58 G. & S. princess
- 59 Suffix for refer or exist
- 61 What "video" means
- 63 Maui memento
- 64 Tennis do-over
- 65 AND —
- 72 Daiquiri ingredient
- 73 Stella D' — Biscuit Company
- 74 Art Deco designer
- 75 Stopped
- 76 Lyrical Gershwin
- 77 Voices a view
- 79 Bower flower
- 81 Biddy's baby
- 85 Gung ho
- 87 Zero
- 88 Add to the payroll
- 89 Urge forcibly
- 90 AND —
- 94 Trouser half
- 95 Certain British court sessions
- 96 Partner of tuck
- 97 In flames

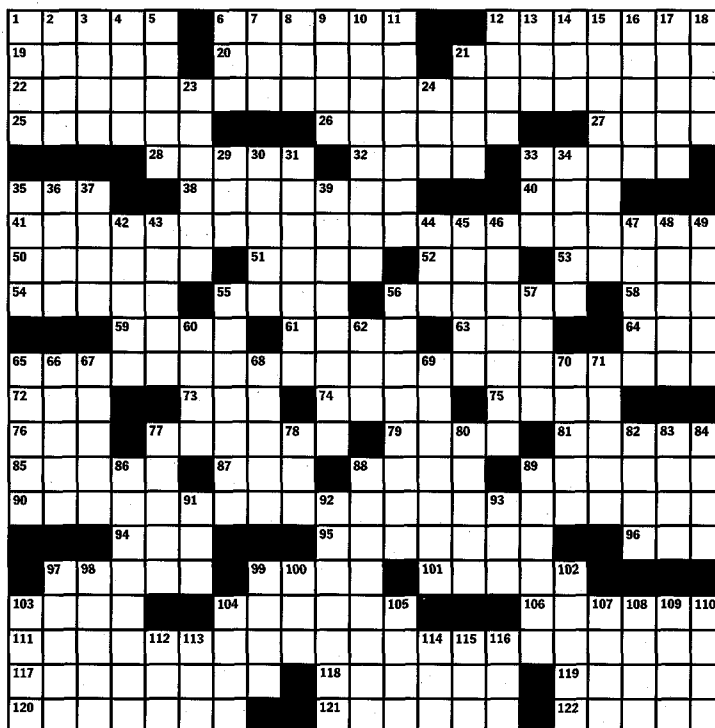
- 99 Fender dimple
- 101 Conger fisherman
- 103 Drinks on draft
- 104 Beaver State
- 106 " — fool": Dickens
- 111 AND —
- 117 Owing money
- 118 Most ready for reaping
- 119 Use the mind
- 120 Closer to the poverty line
- 121 Bloodhounds' clues
- 122 "Charlie's Angel" Roberts

DOWN

- 1 Assns.
- 2 Axed, as a tree

- 3 "Dragonwyck" author Seton
- 4 Rage verbally
- 5 Vote in
- 6 Essen exclamation
- 7 Broadloom
- 8 Med. diagnostic procedure
- 9 "Man — Mancha"
- 10 Acting-family name
- 11 African language
- 12 Short horn blast
- 13 Capek's robot play
- 14 Fabergé item
- 15 "Oomph Girl" Ann
- 16 Embedded
- 17 Lauder of cosmetics
- 18 Tommy gun
- 21 Dick Tracy's Trueheart
- 23 As — a rail
- 24 Shoot the breeze
- 29 Tatter
- 30 Alamogordo's county
- 31 Demented one
- 33 Lose tautness
- 34 Heaped
- 35 Seaweed derivative
- 36 Exile island
- 37 Virginia senator
- 39 Pickles, olives, etc.
- 42 Mutineer
- 43 "Of Thee —"
- 44 Zsa Zsa's sister
- 45 Posh vacation home
- 46 Former capital of Uganda

- 47 Dentist's digger
- 48 Sing like the Swiss
- 49 List of candidates
- 55 Ogling suggestively
- 56 Military watchmen
- 57 Republic of Ireland
- 60 Farmer's result
- 62 Always: poetic
- 65 He wrote the music for "Peer Gynt"
- 66 Hearing-related
- 67 Mirror reflection
- 68 "Pagliacci" baritone role
- 69 Porgie of rhyme
- 70 Wearing a disguise, for short
- 71 Kin of chloroform
- 77 Instruct the waiter
- 78 Corner shape
- 80 Take hold of suddenly
- 82 Persia, today
- 83 First year of the IVth Century
- 84 Retain
- 86 Joined the ranks
- 88 Of importance in the past
- 89 Constituent of milk
- 91 Biographical datum
- 92 Hazards
- 93 " — Blu, Dipinto di Blu," '58 song
- 97 Coeur d' —, Idaho
- 98 "Grand Canyon Suite" composer Grofé
- 99 Stowe slave tale
- 100 Brain-scan abbr.
- 102 Scarlett's third
- 103 Opposed, hillbilly style
- 104 Breslau's river
- 105 Scruff
- 107 Title for a Khan
- 108 Same-birthdate sibling
- 109 Start of a choosing chant
- 110 Songsmith Paul
- 112 Baseball stat.
- 113 Southwestern Indian
- 114 Dawson or Deighton
- 115 Apr.-Oct. clock setting
- 116 For what — worth





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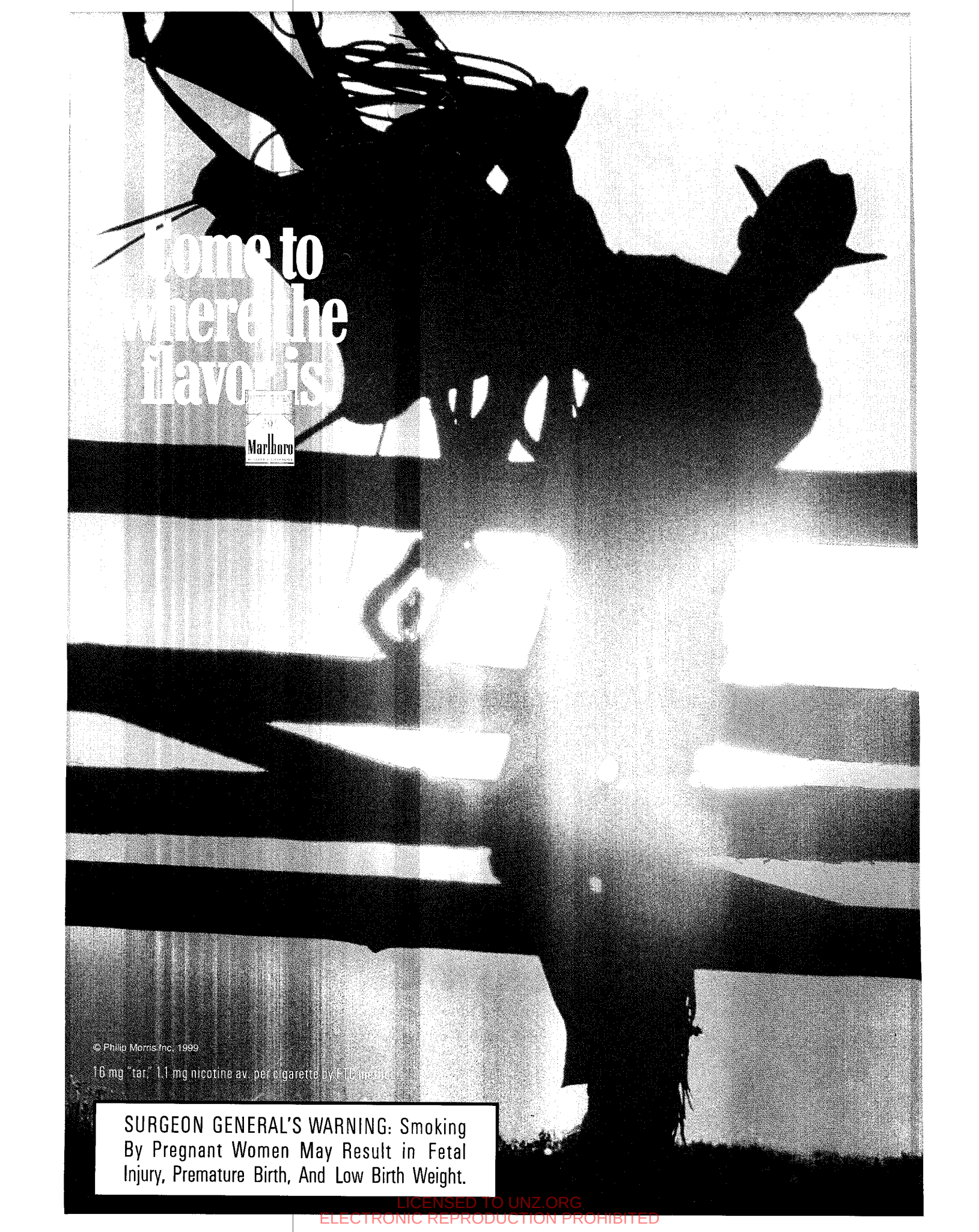


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